

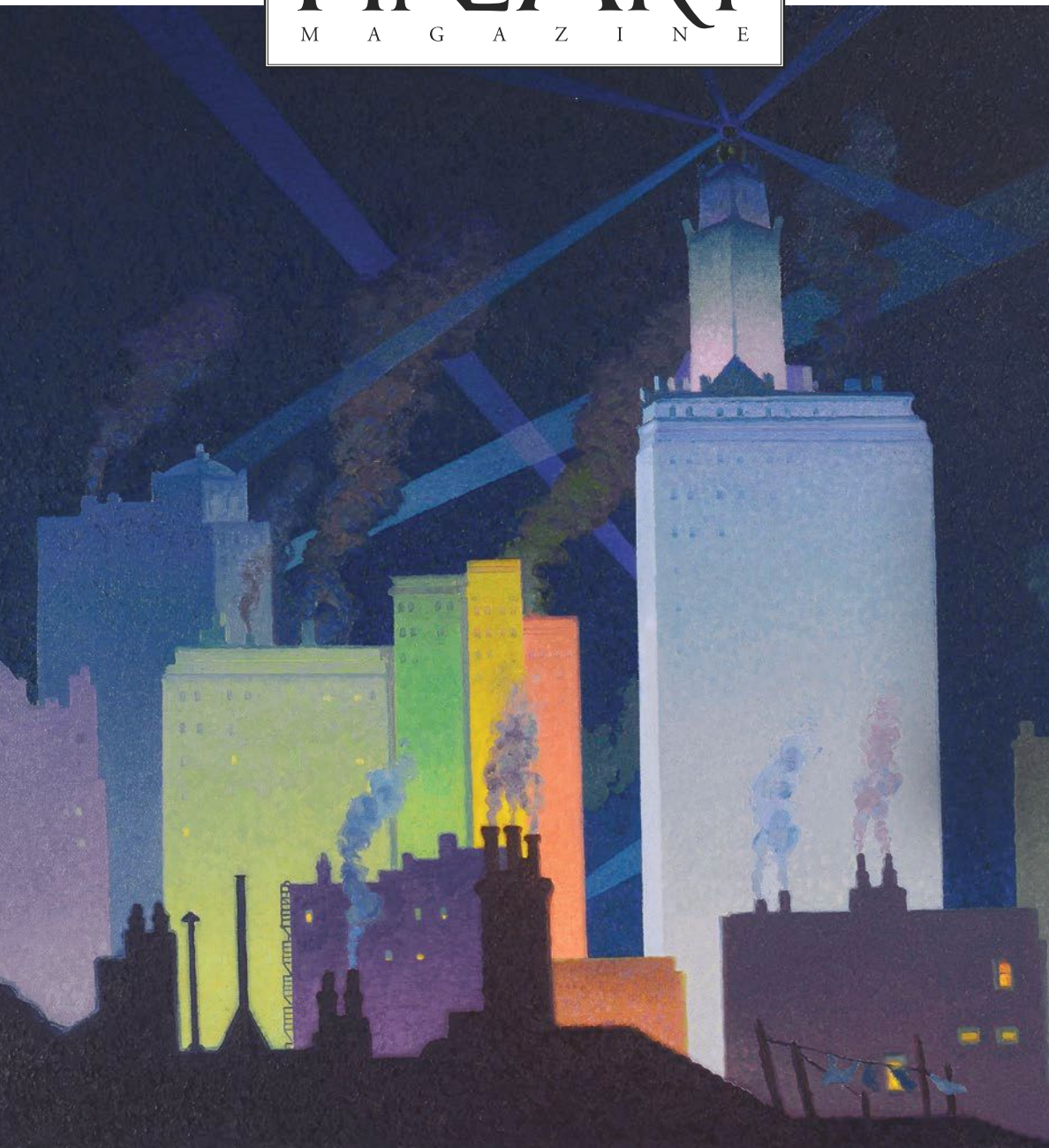
PREVIEWING UPCOMING EXHIBITIONS, EVENTS, SALES AND AUCTIONS OF HISTORIC FINE ART

ISSUE 36

AMERICAN FINE ART

M A G A Z I N E

NOV/DEC 2017



V O S E G A L L E R I E S



Aldro T. Hibbard (1886-1972), *Snow Mantle*

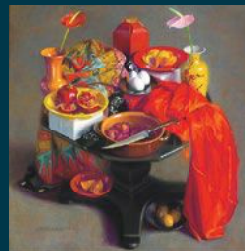
Oil on canvas on aluminum, 42 1/4 x 36 1/4 inches, signed and dated lower left: A.T. Hibbard '25

The exhibition *Aldro Hibbard: The Lure of Winter* includes over 20 examples by the artist, and will be viewable online and in the gallery November 7 - December 2, 2017. Hibbard braved the elements to capture the fleeting winter beauty he knew and loved best. In 1922 W.H. Downes of the *Boston Evening Transcript* wrote: "He has something that the other American painters of snow scenes, able as they are, do not possess – a superior subtlety, a sense of values, a faculty of lifting the work above the plane of stark realism, and giving it the look of a higher kind of truth than literalism can compass...in the final refinements which give distinction and beauty to the landscape of midwinter we believe Mr. Hibbard has no peer."

Coming Up: *The Artist's Muse* November 25 - December 23

Featuring over 30 paintings created in the pursuit of an artist's personal spark of inspiration.

Janet Monafo
White Eggs, 2014
Pastel on paper
36 1/2 x 35 inches



AMERICAN ART

AUCTION · November 21, 2017

VIEWING · November 18–20 · 20 Rockefeller Plaza · New York, NY 10020

CONTACT · William Haydock · whaydock@christies.com · +1 212 636 2140

Property from the Estate
of William Kelly Simpson

Florine Stettheimer (1871–1944)

*Portrait of Marcel Duchamp
and Rose Sélavy, 1923*

Estimate: \$1,000,000–1,500,000





DALLAS
AUCTION
GALLERY

Your collection. Our family's passion.



**NOW ACCEPTING
CONSIGNMENTS
FOR ALL 2018
AUCTIONS**

Frank Tenney Johnson

Don, the Horse Wrangler

Oil on canvas, 1935

Presale Estimate: \$70,000-\$90,000

Sold: \$250,000

CONTACT:

Elaina Grinwald, Director of Consignments
info@dallasauctiongallery.com
214-653-3900

Sotheby's EST.
1744

Collectors gather here.

FREDERICK CARL FRIESEKE
Women with Parasols
Estimate \$600,000–800,000



American Art

Auction New York 13 November 2017

Viewing 3 – 13 November

1334 YORK AVENUE, NEW YORK, NY 10021

ENQUIRIES +1 212 606 7280 AMERICANART@SOTHEBYS.COM

SOTHEBYS.COM/AMERICANART

SOTHEBY'S, INC. LICENSE NO. 1216058. © SOTHEBY'S, INC. 2017

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS



ONE

There are many art fairs in this country. At last count, it was approaching 300. Many in the business are now talking about "art fair fatigue" while still others have referred to it as a "logjam." In fact, according to Skate's Art Market Research, 1,032,792 people attended the world's top 20 art fairs in 2014. And, guess what? That was a decline from the previous year. And that's only the top 20 of 300.

Having said that, guess how many art fairs in the United States are completely and entirely dedicated to historic American art? Guess how many fairs you can attend and see a John Singer Sargent and then turn the corner and run into a Mary Cassatt, a Thomas Hart Benton or a Frederic Remington?

One.

It's *The American Art Fair* and it's happening this month, November 12 to 15 at the Bohemian National Hall in New York City's Upper East Side. And this year, the fair is celebrating its 10th anniversary. The show is unique in other ways too. It is owned by American art dealer and participant Thomas Colville, not an outside event company or nationwide fair producer. No, this fair was specifically designed for dealers in historic American art to showcase their particular knowledge and expertise at a time when the best collectors are in New York City. It is a lovely show, and year in and year out it reminds us that the dealers we have in this industry are intelligent, enthusiastic people who have the knowledge and understanding that comes from dedicating one's life to the promotion of American art. We feel that this is worthy and noble pursuit.

As collectors, we need to support this fair and make sure it is around for another 10 years. We need to make it a point to visit, ask questions, engage dealers, inquire about individual works of art and then do what we can to add them to our collections. I'm always overwhelmed at the quality of work that is brought to this fair. Spending a day or an afternoon with such beauty is what makes this industry unique. It is also a testament to the hard work of its participants as well as the vision and foresight of Thomas Colville to make it happen.

In this issue, we have put together an insightful and comprehensive article about the fair. We've asked participants to send us works that they will have on show and then interviewed them about these pieces. It's the perfect preview to peak your interest. Now, it's up to you to take the next step and meet us at *The American Art Fair* in November.

We look forward to seeing you.

Sincerely,



Joshua Rose
Editor

Find us on:



American Fine
Art Magazine



CollectArt



@artmags



AmericanFine
ArtMagazine

P.S. When you do buy a piece you see in the magazine, please let us know! Just email me at editor@americanfineartmagazine.com to do so.



ON THE COVER

Raymond Jonson (1891-1982). *The Night, Chicago*, 1921.
Oil on canvas, 35 7/8 x 41 in. **Estimate: \$80/120,000.**
Available at *Santa Fe Art Auction*, November 11.



NOVEMBER/DECEMBER 2017 BIMONTHLY

PUBLISHER Vincent W. Miller

EDITORIAL

EDITOR Joshua Rose

editor@AmericanFineArtMagazine.com

MANAGING EDITOR Rochelle Belsito

rbelsito@AmericanFineArtMagazine.com

DEPUTY EDITOR Michael Clawson

ASSISTANT EDITOR Erin Rand

erand@AmericanFineArtMagazine.com

ASSOCIATE EDITOR Sally Cameron

CONTRIBUTING EDITORS John O'Hern, James D. Balestrieri,
Jay Cantor

CONTRIBUTING PHOTOGRAPHER Francis Smith

ADVERTISING (866) 619-0841

TRAFFIC MANAGER Ben Crockett

traffic@AmericanFineArtMagazine.com

PRODUCTION

MULTI MEDIA MANAGER Adolfo Castillo

ART DIRECTOR Tony Nolan

GRAPHIC DESIGNER Audrey Welch

JUNIOR DESIGNER Kevin King

SUBSCRIPTIONS (877) 947-0792

SUBSCRIPTIONS MANAGER Emily Yee

service@AmericanFineArtMagazine.com

ACCOUNTS RECEIVABLE Jaime Peach

jpeach@AmericanFineArtMagazine.com

SUBSCRIPTIONS COORDINATOR Jessica Hubbard

admin@AmericanFineArtMagazine.com

Copyright © 2017. All material appearing in **American Fine Art Magazine** is copyright. Reproduction in whole or part is not permitted without permission in writing from the editor. Editorial contributions are welcome and should be accompanied by a stamped self-addressed envelope. All care will be taken with material supplied, but no responsibility will be accepted for loss or damage. The views expressed are not necessarily those of the editor or the publisher. The publisher bears no responsibility and accepts no liability for the claims made, nor for information provided by advertisers. Printed in the USA.

American Fine Art Magazine, 7530 E. Main Street, Suite 105, Scottsdale, AZ 85251. Telephone (480) 425-0806. Fax (480) 425-0724 or write to **American Fine Art Magazine**, P.O. Box 2320, Scottsdale, AZ 85252-2320. Single copies \$7.95. Subscription rate for one year is \$30 U.S., \$36 Canada. To place an order, change address or make a customer service query, please email service@AmericanFineArtMagazine.com or write to P.O. Box 2320, Scottsdale, AZ 85252-2320.

POSTMASTER: Send all address changes to
American Fine Art Magazine, PO Box 2320,
Scottsdale, AZ 85252-2320

PUBLISHED BY VINCENT W. MILLER
AMERICAN FINE ART MAGAZINE
(ISSN 2162-7827) is published 6 times a year
by International Artist Publishing Inc.

CANADA

American Fine Art Magazine

Publications Mail Agreement No. 40064408

Return Undeliverable Canadian Addresses to

Express Messenger International

P.O. Box 25058, London B7C, Ontario, Canada N6C 6A8

www.AmericanFineArtMagazine.com

AMERICAN ART

November 3, 2017 | Dallas | Live & Online



Norman Rockwell (American, 1894-1978)

Lazybones, Saturday Evening Post Cover, September 6, 1919

Oil on canvas

26 x 24 inches (66.0 x 61.0 cm)

Estimate: \$1,000,000-\$1,500,000

Inquiries: 877-HERITAGE (437-4824)

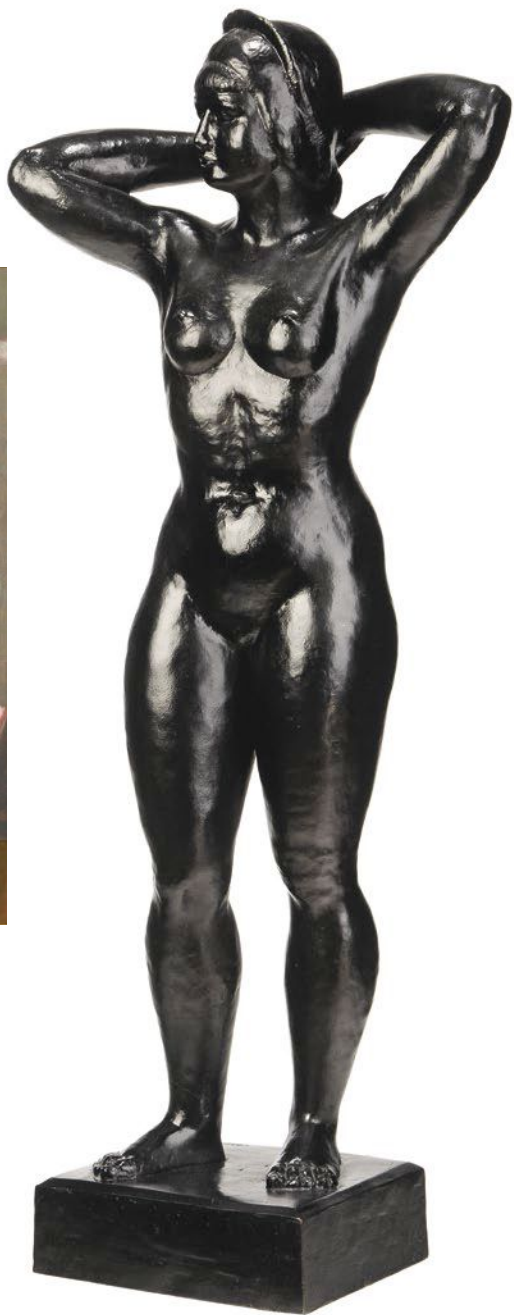
Aviva Lehmann | ext. 1519 | AvivaL@HA.com | New York

DALLAS | NEW YORK | BEVERLY HILLS | SAN FRANCISCO | CHICAGO | PALM BEACH
LONDON | PARIS | GENEVA | AMSTERDAM | HONG KONG

Always Accepting Quality Consignments in 40 Categories

1 Million+ Online Bidder-Members

HERITAGE
AUCTIONS
AMERICA'S AUCTION HOUSE

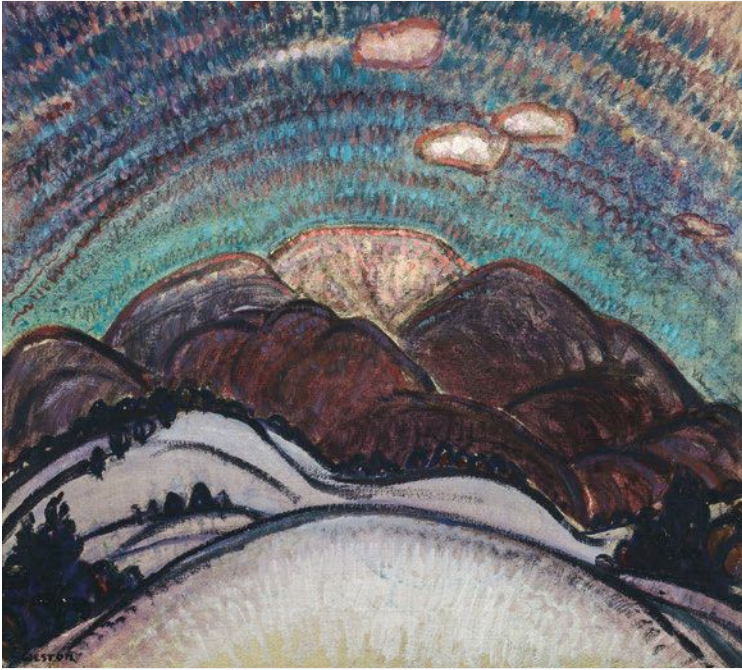


Important Fine Art Auction November 9-11, 2017

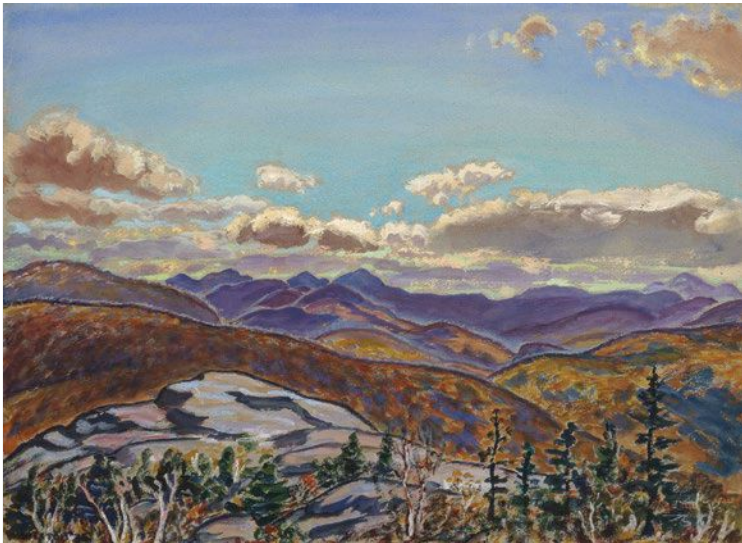
Featuring over 500 works of art from
Old Masters to Modern

- Hobson Pittman
Emlen and Gloria Ettings House
- Robert Laurent
Mimi-The Artist's Wife
- Rare & Important Maps from
Colonial Williamsburg Foundation,
Proceeds to Benefit the Acquisitions Fund

HAROLD WESTON (1894-1972)
MODERNIST OF THE ADIRONDACKS



Winter Glow, 1921, 18 x 20 inches, oil on canvas, signed lower left, titled and dated verso



From Knoblock, 1935, 10 x 13 3/4 inches, watercolor on gray paper, signed and dated lower left

D. WIGMORE FINE ART, INC.

152 W 57th St, 3rd Floor, New York, NY 10019 dwigmore.com 212-581-1657

ANATOMY OF THE MAGAZINE

Editorial Coverage and Previews of Upcoming Events, Exhibitions and Auctions

American Fine Art Magazine is comprised of many different sections and features, all designed to keep you informed on what's happening in the market for historic American art.

UPCOMING GALLERY SHOWS

Previews of upcoming shows of historic American art at galleries across the country.

UPCOMING MUSEUM EXHIBITIONS

Insight from top curators about major exhibitions being staged at key American museums.

EVENTS & FAIRS

Previews and reports of major art fairs across the country for you to attend.

AUCTIONS

Previews and Reports of major works coming up for sale at the most important auction houses dealing in historic American Art.



IN ADDITION:

COLLECTOR'S FOCUS

Find out everything the discerning collector needs to know about important and timely segments of the historic American art market.

COLLECTOR HOMES

In each issue you will find a behind-the-scenes look into a coveted collector home.

MARKET REPORTS

Find out what's happening in galleries from New York to California.

EX LIBRIS

Read about the best books recently published on topics ranging from Hudson River School to modernism to folk art.

AMERICAN ART
November 20, 2017, 10am
New York

THOMAS MORAN (1837-1926)
Setting Sun at Sea
oil on canvas
20 1/4 x 30 1/4 in
\$200,000 - 300,000

INQUIRIES
Liz Goodridge
americanart@bonhams.com
+1 (212) 710 1307

PREVIEW
November 17-19, 10am - 5pm

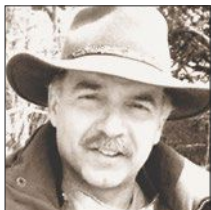
Bonhams

NEW YORK

bonhams.com/americanart

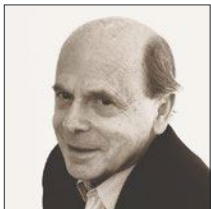
CONTRIBUTORS

JAMES BALESTRIERI



James Balestrieri is director of J. N. Bartfield Galleries in New York City. Jim has written plays, verse, prose and screenplays. He has degrees from Columbia and Marquette universities, attended the American Film Institute and has an MFA in playwriting from Carnegie Mellon. He has an excellent wife and three enthusiastic children.

JAY E. CANTOR



Jay E. Cantor started the American Art Department for Christie's in the late '70s, is on the board of the *Winter Antiques Show*, the Art Committee for The Century Association, the board of directors of The Century Archives Foundation, and recently retired as the chairman of the Collections Committee and a member of the Steering Committee for Friends of American Arts at Yale University. He also served as the founding president of the Georgia O'Keeffe Museum in Santa Fe, New Mexico.

JOHN O'HERN



John O'Hern retired to Santa Fe, New Mexico, after 30 years in the museum business, specifically as the Executive Director and Curator of the Arnot Art Museum, in Elmira, New York. John was chair of the Artists Panel of the New York State Council on the Arts. He writes for gallery publications around the world, including regular monthly features on Art Market Insights in *American Art Collector* and *Western Art Collector* magazines.

FRANCIS SMITH



The combination of art history studies done at Vassar and an abiding fascination with American culture makes photographer Francis Smith feel right at home shooting for *American Fine Art Magazine*. He is further exploring his love for photography and United States history through a new, independent project titled *America by Another Name*.

ANNA WAGER



Anna Wager is a PhD candidate in art history at the University of Washington. She works on 19th-century English and American art, particularly arts and crafts movements, book arts, and material culture. She currently holds the Blakemore Fellowship at the Seattle Art Museum, and the Allan and Mary Kollar Endowed Fellowship in American Art.



**AMERICAN ART &
PENNSYLVANIA IMPRESSIONISTS**

Auction 12/03/17

DANIEL GARBER
(AMERICAN 1880-1958)
"A JERSEY ROAD"
Signed 'Daniel Garber' bottom center left,
also inscribed with title verso, oil on canvas
30 x 28 in. (76.2 x 71.1cm)
In a Harer frame.
\$200,000-300,000

Alasdair Nichol | 267.414.1211
anichol@freemansauction.com

WWW.FREEMANSAUCTION.COM



THE Coeur d'Alene Art Auction

*Fine Western &
American Art*

***The 2017 Coeur d'Alene Art Auction
realized over \$16 million in sales at
the single largest event in the field of
classic Western and American Art.***

We are now accepting quality consignments for
our 2018 sale to be held July 28 in Reno, Nevada.
Visit our website at www.cdaartauction.com

THE COEUR D'ALENE ART AUCTION
TEL. 208-772-9009 info@cdaartauction.com

William R. Leigh (1866–1955), *A Close Call* (1943), oil on canvas, 35×30 inches, Sold at Auction: \$1,155,000

ANNA MARY ROBERTSON "GRANDMA" MOSES

(1860–1961)



The Thrashers, 1954, oil on pressed wood, 18 x 24½ inches

Debra Force FINE ART, INC.



13 EAST 69TH STREET SUITE 4F NEW YORK 10021 TEL 212.734.3636 WWW.DEBRAFORCE.COM



THE EMPEROR OF ICE

44

by Jay Cantor



COLORING OUTSIDE THE LINES

48

Jane Peterson: At Home and Abroad, by Jim Balestrieri

INTIMATE PORTRAITS

56

William Sergeant Kendall's paintings highlight the mother-child relationships of the early 20th century, by Anna Wager

AN IMMERSIVE EXPERIENCE

60

The American Art Fair celebrates 10 years of connecting dealers and collectors of historic fine art, by Rochelle Belsito

COLLECTING STORIES

66

Thomas and Marianne Davies build an art collection based on extensive research, by John O'Hern

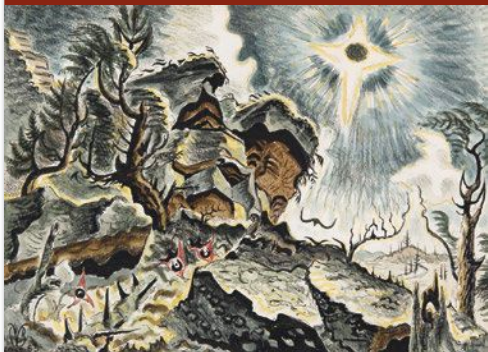
IN THIS

UPCOMING

GALLERY SHOWS

Previews of upcoming shows of historic American art at galleries across the country.

73



At Paul Kasmin Gallery:

Charles E. Burchfield (1893-1967), *Sun and Rocks*, 1950-53.

Ink, conte crayon and watercolor on buff wove paper, 12 x 17 in.

Courtesy private collection, photo by Joshua Nefsky.

ISSUE

American Fine Art Magazine is unique in its concept and presentation. Divided into four major categories, each bimonthly issue will show you how to find your way around upcoming fine art shows, auctions and events so you can stay fully informed about this fascinating market.

UPCOMING EVENTS & FAIRS

Previews and reports of all the major art fairs and events taking place across the country.

95

UPCOMING MUSEUM EXHIBITIONS

Insights from top curators about the major exhibitions of historic American art being organized at key American museums.

101

UPCOMING AUCTIONS

Major works coming up for sale at the most important auction houses dealing in historic American art.

119

ALSO IN THIS ISSUE:

| | |
|--------------------|----|
| Calendar | 26 |
| Museum News | 30 |
| People & Places | 36 |
| Art Market Updates | 38 |
| Market Reports | 41 |
| New Acquisition | 42 |

GETTING THE MOST OUT OF THIS MAGAZINE

- Each category has its own easy-to-find color-coded section. Quickly turn to the section that interests you the most.
- Each section lists dates and addresses for upcoming events and activities so you don't miss any important shows or sales.

**LESLIE
HINDMAN
AUCTIONEERS**



POST WAR AND CONTEMPORARY ART

DECEMBER 14

FINE PRINTS

DECEMBER 14

AMERICAN AND EUROPEAN ART

DECEMBER 15

OUTSIDER AND FOLK ART

DECEMBER 15

Guy Wiggins

(American, 1883-1962)

Fifth Avenue at the Library
oil on canvas

To be offered in our December 15
American and European Art auction

Inquiries

312.280.1212 | lesliehindman.com
info@lesliehindman.com

JASPER FRANCIS CROPSEY

(American 1823-1900)



Lake in Autumn 1871
Signed and dated lower right

Oil on canvas
12 x 20 inches

Four Decades of Art Advisory Services
Working with Private Collections and Museums
Specializing in American Paintings from 1840-1940

A.J. KOLLAR FINE PAINTINGS, LLC

1421 EAST ALOHA STREET • SEATTLE, WA 98112 • (206) 323-2156 • WWW.AJKOLLAR.COM

Contact us to receive our 2017-18 catalogue of American paintings

BY APPOINTMENT ■ PRIVATE ART DEALERS ASSOCIATION ■ INDEPENDENT APPRAISER OF AMERICAN ART

CELEBRATING 10 YEARS



November 12–15
12–6 pm

Admission Complimentary

BNH

Bohemian National Hall

321 East 73rd Street, New York City

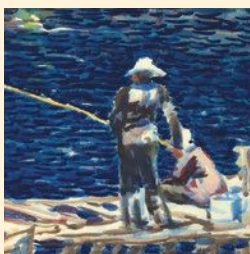
theamericanartfair.com

MEDIA SPONSORS



Antiques & Fine Art

ANTQUES



PARTICIPATING DEALERS

Alexandre Gallery
Avery Galleries
DC Moore Gallery
Debra Force Fine Art, Inc.
Driscoll Babcock Galleries
Forum Gallery, Inc.
Godel & Co. Fine Art, Inc.
Hirschl & Adler Galleries, Inc.
James Reinish & Associates, Inc.
John H. Surovek Gallery
Jonathan Boos
Menconi + Schoelkopf
Meredith Ward Fine Art
Nedra Matteucci Galleries
Questroyal Fine Art, LLC
Taylor | Graham
Thomas Colville Fine Art

10TH ANNIVERSARY LECTURES

Sunday, November 12, 2 pm

The Butterfly and the Ashcan: The Impact of Whistler on The Eight and their Circle

Avis Berman

Independent Writer and Art Historian

Monday, November 13, 2 pm

American Painting at Mid-Century

Melissa Wolfe

Curator American Art, Saint Louis Art Museum

Lecture seating is on a first-come basis.

Our 10th Anniversary Catalogue
theamericanartfair.com/catalogue

GEORGE HITCHCOCK
(American 1850-1913)



The Mussel Gatherer, 1886

Oil on canvas | 21¾ x 32¼"

Signed and dated *George Hitchcock 1886* lower left

THOMAS COLVILLE
FINE ART



CALLAGHANS OF SHREWSBURY



BUTCHOFF ANTIQUES



DAVID DAVID GALLERY



OLIVER AND ESPIG



NICOLO MELISSA ANTIQUES



ELEMENTAL FINE NATURAL ART

PALM BEACH ART, ANTIQUE & DESIGN SHOW

DECEMBER 15-17, 2017

PALM BEACH ART, ANTIQUE
& DESIGN SHOWROOM

500 North Dixie Highway, Lake Worth, FL 33460

FINE ART • HISTORIC • MODERN • SILVER • ASIAN ART
& ANTIQUES • FURNITURE • CONTEMPORARY ART •
AMERICANA • RARE BOOKS AND MANUSCRIPTS •
PORCELAIN • CERAMICS & POTTERY • OBJETS D'ART •
TEXTILES • ORIENTAL CARPETS • WATCHES • CLOCKS •
SCULPTURE • BRONZES • ANTIQUE & ESTATE JEWELRY •
ART GLASS • ANTIQUITIES THROUGH 20TH CENTURY DESIGN

PBFallShow.com

A PALM BEACH SHOW GROUP EVENT



WICK ANTIQUES



THE HUNT GALLERY



SANDS OF TIME ANCIENT ART



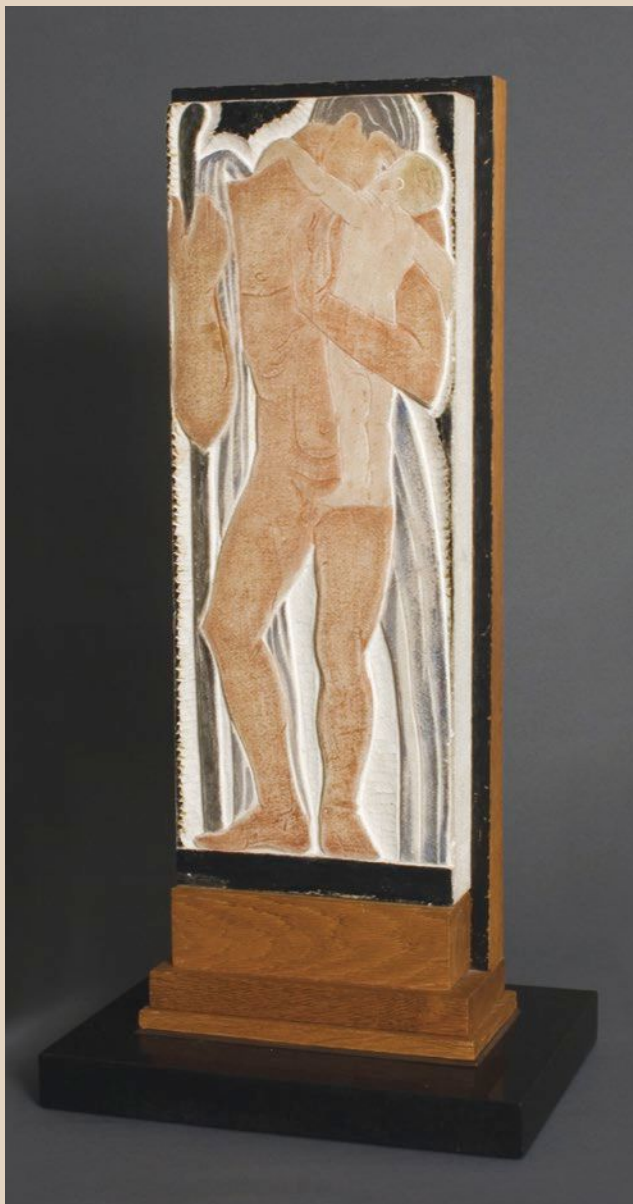
OLIVIER FLEURY



MODERN MASTERS



VILLA DEL ARTE GALLERIES



John Storrs
Untitled (Man and Child), 1954
 polychrome limestone relief (unique)
 19 1/8 x 7 1/4 x 3 1/2 inches

Forum Gallery exhibits at
 The American Art Fair,
 November 12 – 15, 2017 at the
 Bohemian National Hall,
 321 East 73rd Street,
 New York City.

OPENING GALA:
 Saturday, November 11, 2017
 4:30 – 7:30 pm

Sunday, November 12
 through Tuesday, November 14
 12 noon – 6 pm

Closing
 Wednesday, November 15
 12 noon – 4 pm



475 Park Avenue, New York,
 NY 10022, (212) 355-4545
forumgallery.com



MODERN + CONTEMPORARY

JANUARY 10-14, 2018

LA CONVENTION CENTER | SOUTH HALL

LA's premiere event for experiencing, collecting, sharing & purchasing art. Featuring over 90 prominent galleries from over 18 different countries - Exhibiting painting, sculpture, works on paper, installation, photography, video & performance.

LAARTSHOW.COM

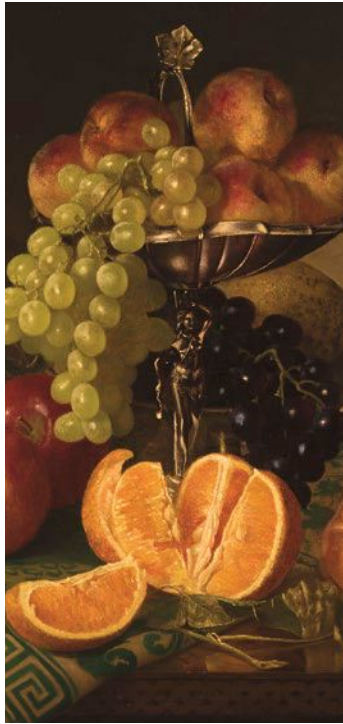


@laartshow

A Lifetime of Collecting

*Selections from the
William and Abigail Gerds Collection of American Still-Life Painting*

November 2 - December 8



From left: George Cochran Lambdin (1830 – 1896) *Still Life of Roses and Butterfly*; Albert F. Munroe (1844-1925) *Fruit in a Compote*, 1876; Shepard Alonzo Mount (1807-1868) *Vase of Apple Blossoms: "Remember Me,"* 1866

Exhibition catalogue available (\$15 postpaid)

Exhibiting at The American Art Fair
November 12 -15
Bohemian National Hall, New York

GODEL & CO

506 EAST 74TH STREET 4W NEW YORK NY 10021
212-288-7272 WWW.GODELFINEART.COM



Monday - Friday 10 - 5:30 and weekends by appointment





YOU RECOGNIZE A CLASSIC WHEN YOU SEE IT

Presented by  WILMINGTON
TRUST



November 10–12, 2017, Chase Center on the Riverfront, Wilmington, Delaware

One of the nation's most highly acclaimed antiques shows presents a spectacular showcase of art, antiques, and design! Featuring the finest offerings from more than 60 distinguished dealers, the Delaware Antiques Show highlights the best of American antiques and decorative arts.

OPENING NIGHT PARTY

Thursday, November 9 • 5:00–9:00 pm

Celebrate the opening of the show with cocktails and exclusive early shopping!

(Opening Night Party requires a separate ticket, which includes admission for all three days. Please call 800.448.3883.)

SHOW TICKETS ON SALE NOW

November 10–12, 2017

A spectacular showcase of art, antiques, and design—featuring 60 distinguished dealers!

Benefits Educational Programming at Winterthur

Exhibitors

A Bird in Hand Antiques
Mark and Marjorie Allen
Arader Galleries
Artemis Gallery
Diana H. Bittel Antiques
Philip Bradley Antiques
Joan R. Brownstein American Folk Paintings
Marcy Burns American Indian Arts, LLC
Ralph M. Chait Galleries
HL Chalfant Fine Art and Antiques
John Chaski Antiques
Dixon-Hall Fine Art
Colette Donovan
Peter H. Eaton Antiques
Martyn Edgell
The Federalist Antiques, Inc.

M. Finkel & Daughter
Gemini Antiques, Ltd.
James & Nancy Glazer Antiques
Samuel Herrup Antiques
Ita J. Howe
Stephen and Carol Huber
Barbara Israel Garden Antiques
Jewett-Berdan Antiques
Johanna Antiques
Christopher H. Jones
James M. Kilvington, Inc.
Joe Kindig Antiques
Kelly Kinzie Antiques
Greg K. Kramer & Co.
William R. and Teresa F. Kurau
Polly Latham Asian Art

Leatherwood Antiques
Bernard and S. Dean Levy Inc.
Nathan Liverant and Son Antiques
James Wm. Lowery Fine Antiques & Arts
Mellin's Antiques
Lillian Nassau
Newsom & Berdan Antiques
Hilary and Paulette Nolan
The Norwoods' Spirit of America
Oriental Rugs, Ltd.
The Philadelphia Print Shop, Ltd.
James L. Price Antiques
Sumpter Priddy III, Inc.
Christopher T. Rebollo Antiques
R.G.L. Antiques
Schoonover Studios, Ltd.

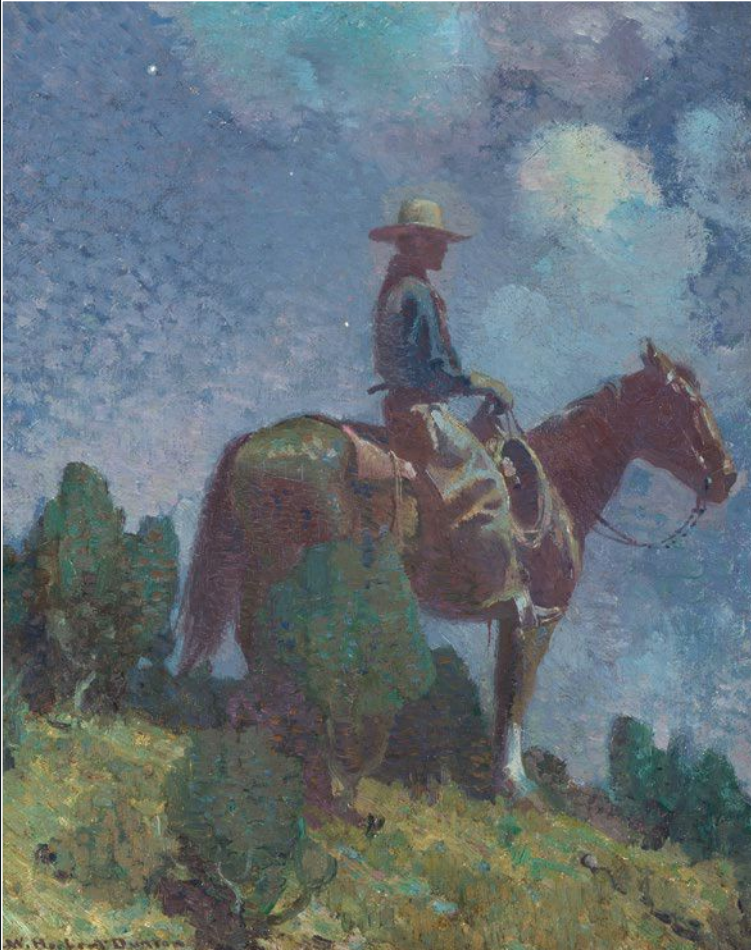
Schwarz Gallery
S.J. Shrubsole
Elle Shushan
Somerville Manning Gallery
Spencer Marks, Ltd.
Stephen-Douglas Antiques
Steven F. Still Antiques
Jeffrey Tillou Antiques
Jonathan Trace
Earle D. Vandekar of Knightsbridge
Maria & Peter Warren Antiques
Whitman Antiques
Bette & Melvyn Wolf, Inc.
RM Worth Antiques

*Show managed by Diana Bittel
List as of 9/8/2017*

For tickets to the show or party or for more information, please call 800.448.3883 or visit winterthur.org/das.

W. Herbert Dunton

(1878–1936)



The Night Watch 1914 oil on canvas 20 x 16 inches

Nedra Matteucci Galleries

FADA

1075 Paseo de Peralta, Santa Fe, NM 87501
505-982-4631 • matteucci.com

*Exhibiting fine historical Western and Southwestern art in New York
November 12–15th at The American Art Fair, Bohemian National Hall, Booth #1G*

ART SHOW CALENDAR

THE BEST FAIRS, EXHIBITIONS AND EVENTS COAST TO COAST

NOVEMBER 2-5

SOFA Chicago

NAVY PIER
CHICAGO, IL
www.sofaexpo.com

NOVEMBER 7-DECEMBER 2

Aldro T. Hibbard: Snow as Muse

VOSE GALLERIES
Boston, MA
www.vosegalleries.com

THROUGH NOVEMBER 10

American Women Artists: 1860-1960

EVERY GALLERIES
Bryn Mawr, PA
www.everygalleries.com

NOVEMBER 10-12

54th annual Delaware Antiques Show

WINTERHUR MUSEUM,
GARDEN & LIBRARY
Winterthur, DE
www.winterthur.org

THROUGH NOVEMBER 11

Robert Natkin

HIRSCHL & ADLER MODERN
New York, NY
www.hirschlandadler.com

THROUGH NOVEMBER 11

Dorothea Tanning: Night Shadows

ALISON JACQUES GALLERY
London, UK
www.alisonjacquesgallery.com

NOVEMBER 12-15

The American Art Fair

BOHEMIAN NATIONAL HALL
New York, NY
www.theamericanartfair.com

NOVEMBER 12-JULY 8, 2018

Frank Stella: Experiment and Change

NSU ART MUSEUM FORT LAUDERDALE
Fort Lauderdale, FL
www.nsuartmuseum.org

NOV 18-DEC 2019

Artists on the Move: Portraits for a New Nation

DEWITT WALLACE DECORATE ARTS MUSEUM
Williamsburg, VA
www.colonialwilliamsburg.com

THROUGH NOVEMBER 19

Learning from the Masters: The Famous Artists School

NORMAN ROCKWELL MUSEUM
Stockbridge, MA
www.nrm.org

NOV 19-JAN 28, 2018

Jane Peterson: At Home and Abroad

MATTATUCK MUSEUM
Waterbury, CT
www.mattmuseum.org

THROUGH NOVEMBER 22

Sally Michel: Fields of Color

D. WIGMORE FINE ART
New York, NY
www.dwigmore.com

AMERICAN ART WEEK

NOVEMBER 12 THROUGH 21, NEW YORK, NY

NOV 12-15 The American Art Fair
www.theamericanartfair.com, noon-6 p.m.

NOV 12 Just Off Madison
www.justoffmadison.com, 5-8 p.m.

NOV 13 Sotheby's American Art Auction
www.sothebys.com, 4 p.m.

NOV 20 Bonhams' American Art Auction
www.bonhams.com, 10 a.m.

NOV 21 Christies' American Art Auction
www.christies.com, 10 a.m.



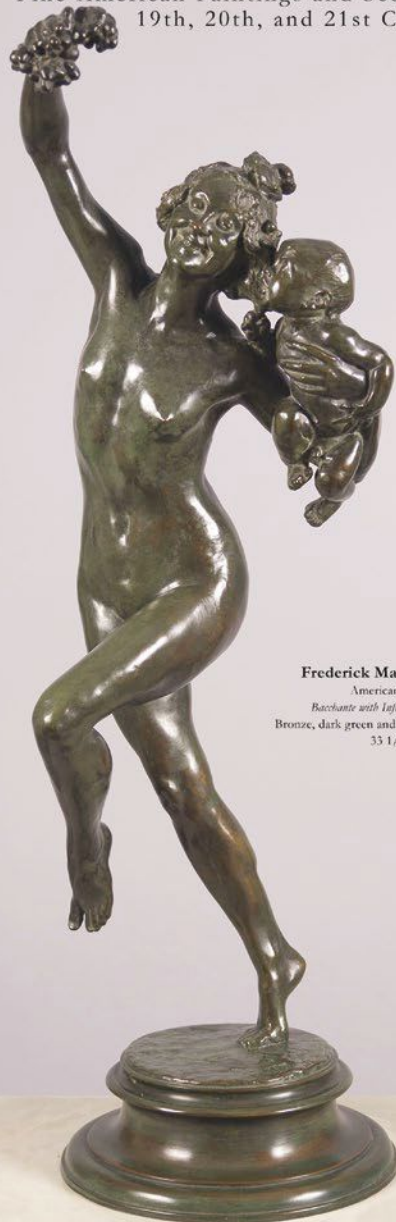
**Frank Lloyd Wright's
Taliesin West**
Scottsdale, AZ | 888.516.0811
FrankLloydWright.org/AFA



Drawn to Arizona by the beauty of the Sonoran Desert, Frank Lloyd Wright created a provocative and inspiring design for Taliesin West, the great architect's winter camp and desert laboratory. Immerse yourself at Scottsdale's only National Historic Landmark as you are welcomed into each room and space to experience one of the world's most extraordinary architectural sites.

TAYLOR | GRAHAM

Fine American Paintings and Sculpture
19th, 20th, and 21st Century



Frederick MacMonnies

American, 1863 - 1937

Bacchante with Infant Faun, 1894

Bronze, dark green and brown patina

33 1/8 inches high

www.taylorandgraham.com

32 E 67th Street New York, NY 10065

212.535.5767 | info@taylorandgraham.com

AUCTIONS
AT A GLANCE

NOV. 3 Heritage Auctions' American Art: Dallas, TX

NOV. 5 Grogan & Company's November Auction: Boston, MA

NOV. 5-6 Leslie Hindman Auctioneers' Arts of the American West:
Denver, CO

NOV. 9-11 Brunk Auctions' Important Fine Art Auction: Asheville, NC

NOV. 11 Santa Fe Art Auction: Santa Fe, NM

NOV. 13 Sotheby's American Art Auction: New York, NY

NOV. 18-19 Neal Auction Company's Louisiana Purchase Auction:
New Orleans, LA

NOV. 20 Bonhams' American Art Auction: New York, NY

NOV. 20 Bonhams' California & Western Paintings & Sculpture:
Los Angeles, CA

NOV. 21 Christie's American Art Auction: New York, NY

DEC. 3 Freeman's American Art & Pennsylvania Impressionists:
Philadelphia, PA

THROUGH JANUARY 7, 2018

Richard Diebenkorn:
Beginnings, 1942-1955CROCKER ART MUSEUM
Sacramento, CA
www.crockerart.org

JANUARY 10-14, 2018

The LA Art Show
LOS ANGELES CONVENTION CENTER
Los Angeles, CA — www.laartshow.com

THROUGH JANUARY 21, 2018

A Grand Vision: Violet Oakley
and the American RenaissanceWOODMERE ART MUSEUM
Philadelphia, PA
www.woodmereartmuseum.org

THROUGH JANUARY 21, 2018

Magnetic Fields: Expanding
American AbstractionNATIONAL MUSEUM OF WOMEN
IN THE ARTS
Washington, DC
www.nmwa.org

THROUGH JANUARY 21, 2018

Henry James and
the American PaintingISABELLA STEWART GARDNER MUSEUM
Boston, MA
www.gardnermuseum.org

THROUGH NOVEMBER 26

Charles E. Burchfield's
Golden YearBURCHFIELD PENNEY ART CENTER
Buffalo, NY
www.burchfieldpenney.org

THROUGH DECEMBER 10

Louise Blair Daura:
A Virginian in ParisGEORGIA MUSEUM OF ART
Athens, GA
www.georgiamuseum.org

THROUGH DECEMBER 15

Harold Weston: Modernist
of the AdirondacksD. WIGMORE FINE ART
New York, NY
www.dwigmore.com

DECEMBER 15-17

Palm Beach Art, Antique
& Design ShowPALM BEACH ART, ANTIQUE
& DESIGN SHOWROOM
Lake Worth, FL
www.pbfallshow.com

THROUGH DECEMBER 23

Hans Burkhardt in Mexico

JACK RUTBERG FINE ARTS
Los Angeles, CA
www.jackrutbergfinearts.com

THROUGH DECEMBER 31

A Shared Legacy:
Folk Art in AmericaTHE HYDE COLLECTION
Glen Falls, NY
www.hydecollection.org

THROUGH DECEMBER 31

George Sotter:
Light and ShadowJAMES A. MICHENER ART MUSEUM
Doylestown, PA
www.michenerartmuseum.org

THROUGH DECEMBER 30

Our Metropolis: Paintings of
New York by American ArtistsHAWTHORNE FINE ART
New York, NY
www.hawthornefineart.com

THROUGH DECEMBER 31

A Timeless Perfection:
American Figurative Sculpture
in the Classical SpiritTHE WESTMORELAND MUSEUM
OF AMERICAN ART
Greensburg, PA
www.thewestmoreland.org

THROUGH JANUARY 2, 2018

Frederic Remington at The Met

THE MET FIFTH AVENUE
New York, NY
www.metmuseum.org

THROUGH JANUARY 7, 2018

Marks of Genius

JOSLYN ART MUSEUM
Omaha, NE
www.joslyn.org

THROUGH JANUARY 7, 2018

Views of the Baltic Sea:
Contemporary Photographs
from Greifswald, GermanyTHE MARINERS' MUSEUM AND PARK
Newport News, VA
www.marinersmuseum.org

THROUGH JANUARY 7, 2018

Dedicated, Displayed, Discovered

JAMES A. MICHENER ART MUSEUM
Doylestown, PA
www.michenerartmuseum.org

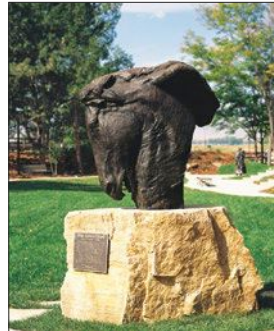
THROUGH JANUARY 7, 2018

E. Charlton Fortune:
The Colorful SpiritPASADENA MUSEUM OF CALIFORNIA ART
Pasadena, CA
www.pmaconline.org

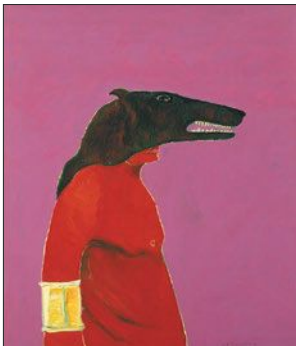
SCOTTSDALE ART AUCTION
Presents the
LEANIN' TREE MUSEUM COLLECTION
JANUARY 19-20, 2018



GERARD CURTIS DELANO 30" x 36" OIL
ESTIMATE: \$150,000 - 250,000



GEORGE CARLSON 48"H BRONZE
ESTIMATE: \$40,000 - 60,000



FRITZ SCHOLDER 80" x 68" ACRYLIC
ESTIMATE: \$35,000 - 55,000



ED MELL 48" x 48" OIL
ESTIMATE: \$25,000 - 30,000

*AUCTIONING OVER 500 WORKS OF IMPORTANT
WESTERN, LANDSCAPE & WILDLIFE PAINTINGS AND SCULPTURE,
INCLUDING 28 WORKS FROM THE SCULPTURE GARDEN*

For more information please call (480)945-0225 or visit www.LeaninTreeMuseumAuction.com

SA SCOTTSDALE
ART AUCTION



BRANDYWINE RIVER MUSEUM OF ART www.brandywine.org

The Brandywine River Museum of Art will celebrate its founder and board chairman of the Brandywine Conservancy George A. "Frolic" Weymouth with a new exhibition. The landmark show features approximately 65 of Weymouth's works in all media. *The Way Back: The Paintings of George A. Weymouth* is part of an ongoing series of exhibitions organized by the museum highlighting artists who worked in the Brandywine valley, and runs from January 27 through June 3.

George A. Weymouth (1936-2016), *August, 1974*. Tempera on Masonite panel, 48 x 48 in. Gift of George A. Weymouth, 1989.89.28.

THE HYDE COLLECTION www.hydecollection.org

On view through December 31 at the Hyde Collection is *A Shared Legacy: Folk Art in America*. The new exhibition features 60 works made between 1800 and 1925, and comes from the collection of Barbara L. Gordon. Folk art celebrates creations rooted in personal and cultural identity, and was created by artists who were self-taught or had received minimal formal training. The works were created for ordinary people, rather than the upper classes.

Attributed to Edward Hicks (1780-1849), *The Peaceable Kingdom with the Leopard of Serenity*, 1835-40. Oil on canvas, 26 x 29 1/2 in. Courtesy of the Barbara L. Gordon Collection.



THE METROPOLITAN MUSEUM OF ART www.metmuseum.org



William is celebrating his centennial at the Metropolitan Museum of Art.

The Met Museum is celebrating the 100th anniversary of its mascot "William" the hippo. Created in Egypt's Middle Kingdom and excavated in 1910, the faience hippopotamus was acquired by the Met in 1913, and its nickname can be traced to a 1931 story in the British humor magazine *Punch*. The figurine is currently on display opposite a similar hippopotamus by American artist Carl Walters in the installation *Conversation between Two Hippos*, which will remain on display through April 1 in the Lila Acheson Wallace Galleries of Egyptian Art.

TAFT MUSEUM OF ART www.taftmuseum.org



Tiffany Studios, *October Night Table Lamp*, ca. 1910. Glass and parcel-gilt bronze. Photo by John Faier, Driehaus Museum, 2013.

Louis Comfort Tiffany is the subject of a new exhibition at the Taft Museum of Art in Cincinnati. The show, *Louis Comfort Tiffany: Treasures from the Driehaus Collection*, incorporates more than 60 examples Tiffany's vases, lamps, windows and more. Opening February 17 at Taft and remaining on view through May 27, the exhibit will then embark on a national tour, bringing works from the Richard H. Driehaus Museum outside of Chicago for the first time.

THE MARINERS' MUSEUM AND PARK www.marinersmuseum.org



A. Aubrey Bodine (1906-1970), *Dawn Arrival, Baltimore Harbor*, ca. 1950. Blue-toned silver print, 12 1/4 x 16 1/2 in.

The Mariners' Museum and Park in Newport News, Virginia, recently opened *Another Look: Marine Photography from 1948-1972*, presenting a multitude of photographs exploring man's connection to the sea. The retrospective photography exhibition features amateur and professional work of photographers around the world. Beginning in 1948, the museum co-hosted an annual juried exhibition with the James River Camera Club, and a few of the photographs from the competition were acquired by the museum each year. The exhibition remains on view through April 1.

Exhibition and Sale Coming this November

BOUND FOR POSTERITY

HENRY MARTIN GASSER (1909–1981)

An artist distinguished by 100 awards nationwide



Henry Martin Gasser (1909–1981) *Downtown Side Street*, detail

NOVEMBER 10–DECEMBER 9, 2017

A Private Opening Reception Thursday, November 9, 2017 *Limited opening reception tickets available*

All proceeds from opening reception ticket sales will benefit *CaringKind—The Heart of Alzheimer's Caregiving*

Request an Exhibition Catalogue Now

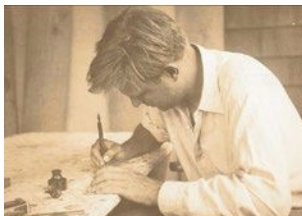
QUESTROYAL FINE ART, LLC

Important American Paintings

903 Park Avenue (at 79th Street), Third Floor, New York, NY 10075 T:(212) 744-3586 F:(212) 585-3828

Hours: Monday–Friday 10–6, Saturday 10–5 and by appointment

EMAIL: gallery@questroyalfineart.com www.questroyalfineart.com



FLORENCE GRISWOLD MUSEUM www.florencegriswold.org

Pen to Paper at the Florence Griswold Museum in Old Lyme, Connecticut, presents a series of handwritten letters drawn from the Smithsonian's Archives of American Art. From casual notes to longer missives, the collection explores the handwriting of celebrated artists including Alexander Calder, Mary Cassatt, Frederic Edwin Church, Robert Motherwell, Georgia O'Keeffe, John Singer Sargent and many others. A selection of letters from the Florence Griswold Museum's archives will complement the display. *Pen to Paper* opens February 9, 2018.

Robert Motherwell writing, June 1944. Unidentified photographer. Joseph Cornell papers, 1804-1986, bulk 1939-1972. Archives of American Art, Smithsonian Institution.



John Talbott Donoghue (1853-1903), *Young Sophocles* (detail), ca. 1890, Bronze, 44½ x 26 x 17 in. Gift of Dr. Michael L. Nieland, 2015.111.

THE WESTMORELAND MUSEUM OF AMERICAN ART

www.thewestmoreland.org

Celebrating a gift from Dr. Michael L. Nieland, the Westmoreland museum of American Art recently opened *A Timeless Perfection: American Figurative Sculpture in the Classical Spirit*. In 2015, Nieland gifted nine late-19th and early-20th century figurative sculptures, with a planned gift of 48 additional sculptures to be given in 2018. His generosity adds new names to the museum's permanent collection and significantly enriches its sculpture holdings. The exhibit will remain on view through December 31.

LOS ANGELES COUNTY MUSEUM OF ART

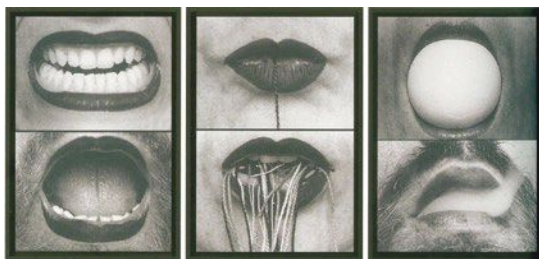
www.lacma.org



Wallace Neff (1895-1982), *Arthur K. Bourne House, Palm Springs (exterior perspective)*, 1933. The Huntington Library, Art Collections, and Botanical Gardens, San Marino, California, archNeff.

THE METROPOLITAN MUSEUM OF ART www.metmuseum.org

Delirious: Art at the Limits of Reason, 1950-1980 at the Met Breuer supposes that delirious times demand delirious art. Divided into four sections—Vertigo, Excess, Nonsense and Twisted—the exhibition showcases 100 works of art by 62 artists, including Antonio Berni, Dara Birnbaum, Tony Conrad, Peter Saul, Nancy Spero and more. The exhibition asks if it is possible to understand postwar art, even if it seems rational, as an exercise in calculated lunacy.



Anna Maria Maiolino, *In-Out (Antropofagia)* [*In-Out (Antropofagia)*], from *Fotopoemagão* [*Photopoemaction*] series, 1973-74. Black and white analog photograph. Photo: Max Nauenberg. Courtesy the artist and Hauser & Wirth © Anna Maria Maiolino

This autumn, the Los Angeles County Museum of Art presents the first exhibition to explore a range of design and architecture dialogues between California and Mexico. *Found in Translation: Design in California and Mexico, 1915-1985* features more than 250 objects of furniture, metalwork, ceramics, costume, textiles, paintings, sculpture and more. The show features prominent figures such as Richard Neutra and Clara Porset while highlighting the contributions of lesser known artists, and remains on display through April 1.



NSU ART MUSEUM FORT LAUDERDALE www.nsuartmuseum.org

From November 12 to July 8, NSU Art Museum Fort Lauderdale will present *Frank Stella: Experiment and Change*, an exhibition spanning the artist's 60-year career from the late 1950s to present. Composed of 300 paintings, relief sculptures and drawings, the show offers insight from his trajectory from minimalism to maximalism, juxtaposing works from various periods in the artist's career. Stella's interests as an artist include art history, architecture, new materials and computer-aided modeling for rapid prototyping.

Frank Stella, *Paradoxe sur le comediene*, 1974. Synthetic polymer paint on canvas, Private Collection, NY. © 2017 Frank Stella / Artists Rights Society (ARS), New York. Photo by Jason Wyche.



SUBSCRIBE TO AMERICA'S NO. 1 MAGAZINE FOR HISTORIC FINE ART

While impressive auction results of historic American paintings and sculpture or an occasional celebrity collector may garner a newspaper headline now and then, there is no magazine, until now, that has offered complete and comprehensive coverage of the upcoming shows and events of this always-fascinating market that is so deeply tied to American history, society and culture.

Previews of Upcoming Shows and Auctions

The historic fine art of America's greatest artists is in big demand and if you are serious about acquiring it, you need to know about it sooner so you can plan your collecting strategies.

When you subscribe to *American Fine Art Magazine* you'll know in advance what major works are coming to market because, every other month, you'll have access to this valuable information when we email you the upcoming issue—up to 10 days before the printed magazine arrives in your mailbox—and before the shows even open.

Inside the Homes of Major Collectors

Our nationally-recognized fine art consultants and award-winning photographers take you inside the homes of the country's top art collectors to give you full access to some never-before-seen collections.

Read Up-To-Date Auction Reports and Analysis

In every issue we'll publish detailed analysis with charts highlighting the results of major shows and auctions so you can track the movement of key works and prices of major artists.

| TOP 10 LOTS | | | |
|---|---|--------------|-----------|
| FREEMAN'S AUCTIONEERS & APPRAISERS DECEMBER 4, 2011 (INCLUDING BUYER'S PREMIUM) | | | |
| LOT # | LOT DESCRIPTION | ESTIMATE | ACTUAL |
| 1001 | JAMES EARL RAYBURN (1894-1968) BLUE AND GRAY - THE PHOTOGRAPHER | \$750,000.00 | \$840,000 |
| 1002 | JOHN HENRY HENNING (1894-1968) SPYGLASS | \$250,000.00 | \$265,000 |
| 1003 | JOHN HENRY HENNING (1894-1968) SPYGLASS | \$250,000.00 | \$265,000 |
| 1004 | JOHN HENRY HENNING (1894-1968) SPYGLASS | \$250,000.00 | \$265,000 |
| 1005 | JOHN HENRY HENNING (1894-1968) SPYGLASS | \$250,000.00 | \$265,000 |
| 1006 | JOHN HENRY HENNING (1894-1968) SPYGLASS | \$250,000.00 | \$265,000 |
| 1007 | JOHN HENRY HENNING (1894-1968) SPYGLASS | \$250,000.00 | \$265,000 |
| 1008 | JOHN HENRY HENNING (1894-1968) SPYGLASS | \$250,000.00 | \$265,000 |
| 1009 | JOHN HENRY HENNING (1894-1968) SPYGLASS | \$250,000.00 | \$265,000 |
| 1010 | JOHN HENRY HENNING (1894-1968) SPYGLASS | \$250,000.00 | \$265,000 |

Contributing Editors and Consultant Columnists

Some of the most authoritative fine art experts in the country will contribute regular columns explaining current and future trends to better inform your decision-making.

Who Makes the American Fine Art Market Tick?

In each bimonthly issue you can read interviews with the people behind the scenes in this fascinating industry.



Subscribe now to this unique magazine and website

FOR ONLY
PER ISSUE

\$5

YOUR ANNUAL
SUBSCRIPTION
GIVES YOU

• 6 Issues of the Printed Bimonthly Magazine

A visual feast of large-format images and articles previewing important works coming to market in major shows and auctions coast to coast.



• Bimonthly Online Link to all the Magazine's Content

Direct access to the entire magazine online where you can flip the virtual pages to see paintings up to 10 days earlier than they appear in the print edition.

• Keep Back Issues Online

You can refer to all the online back issues of your subscription right on your monitor.

NO RISK MONEY BACK GUARANTEE

If, at any time during the period of your subscription, you are unhappy for any reason, you can cancel for a full refund on undelivered copies – no questions asked!

Subscribe online

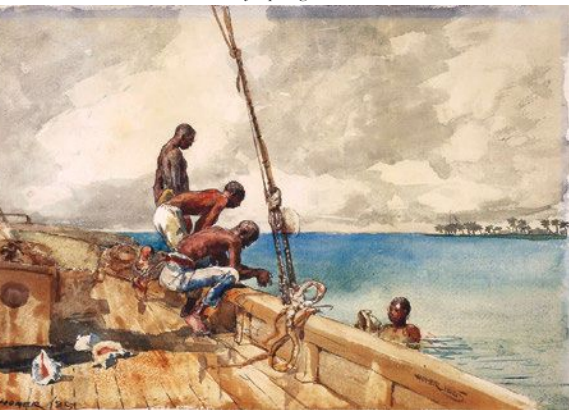
www.AmericanFineArtMagazine.com

or mail the order form
between these pages.

US \$30 Canada \$36



JOSLYN ART MUSEUM www.joslyn.org



Winslow Homer (1836-1910), *The Conch Divers*, 1885. Watercolor, blotting, lifting, and scraping, over graphite, 13^{3/8} x 20 in. Minneapolis Institute of Art.

In *Marks of Genius: 100 Extraordinary Drawings from the Minneapolis Institute of Art*, works from celebrated masters like Tiepolo, Degas, Van Gogh, Toulouse-Lautrec, Picasso, Hopper, Warhol and more will be on display at the Joslyn Art Museum in Omaha, Nebraska. These works on paper address subjects from medieval manuscripts to biblical narratives, figure studies, landscapes and natures studies, still lifes and portraiture. The exhibit will remain on view through January 7.

DENVER ART MUSEUM

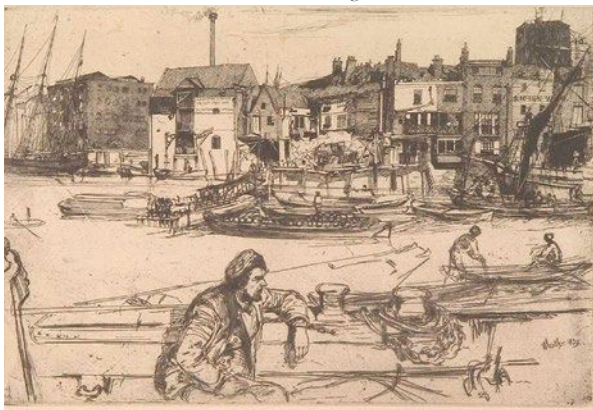
www.denverartmuseum.org



Edgar Degas (1834-1917), *Scenes of War in the Middle Ages*, ca. 1865. Oil (essence) on paper laid down on canvas. Musée d'Orsay, Paris; Erich Lessing / Art Resource NY.

The Denver Art Museum will be the only American venue for the exhibition *Degas: A Passion for Perfection*. Presented and organized in association with the Fitzwilliam Museum at the University of Cambridge, the exhibition showcases more than 100 works from the prolific French artist from 1855 to 1906. Paintings, drawings, pastels, etchings, monotypes and sculptures will be on view from February 11 to May 20.

NELSON-ATKINS MUSEUM OF ART www.nelson-atkins.org



James Abbott McNeill Whistler (1834-1903), *Black Lion Wharf*, 1859. Etching on paper, 5^{7/8} x 8^{3/8} in. Purchase: William Rockhill Nelson Trust, 33-284.

James Abbott McNeill Whistler is the subject of an exhibition on his etchings at the Nelson-Atkins Museum of Art in Kansas City, Missouri. Though the artist joked that no one would come to see an exhibition of etchings, Whistler's creations awed the public, critics and artists, and inspired a renewed interest in the centuries-old printmaking method. *Whistler and the American Etching Revival* opens November 29 and remains on view through May 27.

THE MUSEUM ON BLUE MOUNTAIN LAKE

www.theadkx.org



Life in the Adirondacks is a 19,000-square-foot installation in the Museum of Blue Mountain Lake's Adirondack Experience.

A new gallery installation at the Museum on Blue Mountain Lake provides an immersive, interactive exploration of Adirondack history, culture and people. *Life in the Adirondacks* is the largest permanent exhibition at the museum's Adirondack Experience, and the installation combines authentic objects from the collections, including guide boats, vintage railway cars and a cabin, with digital technology and hands-on activities. The project has been over five years in the making.

PALMER MUSEUM OF ART

www.palmermuseum.psu.edu



The new galleries at the Palmer Museum of Art at Penn State.

The Palmer Museum of Art at Penn State reopened on September 5 with a new look to its galleries in order to better highlight the museum's strength in American art. The museum was closed for four months for maintenance work and to accommodate the reinstallation. The change was instigated by the museum's new director Erin Coe, and is the result of extensive efforts by curators and preparators. ■

GO FOG

DESIGN
+ ART

JANUARY 11–14, 2018
FORT MASON CENTER
fogfair.com

January 10, 2018
Preview Gala Benefiting
the San Francisco Museum
of Modern Art

Almond & Co.
Altman Siegel Gallery
Anthony Meier Fine Arts
Berggruen Gallery
Blum & Poe
Casati Gallery
Cristina Grajales Gallery
Crown Point Press
David Gill Gallery
David Kordansky Gallery
David Zwirner
Edward Cella Art+Architecture
Fraenkel Gallery
Friedman Benda
Gagosian Gallery
Galerie Chantal Crousel
Galerie Chastel Maréchal
Gavin Brown's enterprise
Gladstone Gallery
Haines Gallery
Hosfelt Gallery
Hostler Burrows
James Cohan
Jason Jacques Gallery
Jessica Silverman Gallery
kurimanzutto
Lebreton
Lévy Gorvy
Luhring Augustine
MACCARONE
Magen H Gallery
Marian Goodman Gallery
Matthew Marks Gallery
Nicholas Kilner
Pace Gallery
Patrick Parrish Gallery
Paul Kasmin Gallery
R & Company
Ratio 3
Reform/The Landing
Sadie Coles HQ
Stuart Shave/Modern Art
Tanya Bonakdar Gallery
Twentieth/THE NEW Gallery
Volume Gallery

Lead Sponsor

FENDI
ROMA

Supporting Sponsors

CHRISTIE'S *Neiman Marcus*

Media Sponsors



CULTURE

dwel

Galerie

interiors
CALIFORNIA

modern

San Francisco Chronicle

SFGATE

San Francisco

SPACES

Online Partner

ART SY

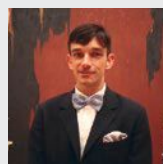
People & Places

Graham C. Boettcher, the new R. Hugh Daniel Director of the Birmingham Museum of Art.

The Board of Trustees of the Birmingham Museum of Art has appointed **Graham C. Boettcher** as its new R. Hugh Daniel Director. After a six-month national search, Boettcher replaces Gail C. Andrews, who announced plans for her retirement in March after 21 years of leadership... The Chrysler Museum of Art welcomes **Corey Piper**, an art historian specializing in 19th century and early 20th century American art, as the Brock Curator of American Art. Piper comes from the Virginia Museum of Fine Arts, where he served as a curatorial associate...



Corey Piper, the new Brock Curator of American Art at the Chrysler Museum of Art.

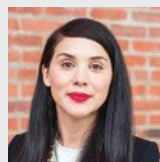


Crawford Alexander Mann III, new curator of prints and drawings at the Smithsonian American Art Museum.

Crawford Alexander Mann III has joined the curatorial staff at the Smithsonian American Art Museum as the curator of prints and drawings. Mann joins the 12 curators currently on staff... Rutgers University-New Brunswick announced the appointment of the distinguished museum leader and art historian **Thomas Sokolowski** to serve as Director of the Jane Voorhees Zimmerli Art Museum... The Toledo Museum of Art (TMA) announced that **Diane C. Wright** has been appointed as curator of glass, overseeing

TMA's world-renowned and growing glass and decorative arts collection... **Julie Matus** has been hired as the director of education for the Tom and Mary James Museum of Western & Wildlife Art in St. Petersburg, Florida, and **Thomas Calvert** has been hired as the museum facilities manager... The Brooklyn Museum announced the appointment of **Jennifer Y. Chi** as deputy director and chief curator. Chi joins the museum after 10 years as the exhibitions director and chief curator at the Institute for the Study of the Ancient World at New York University... **The Virginia Museum of Fine Arts** will use a

\$331,054 grant—announced by the Institute of Museum and Library Services—to support the Connect to Conservation program, a three-year effort that will expand educational offerings and outreach from the museum's Susan and David Goode Center for Advanced Study in Art Conservation... Modern and contemporary art curator **James Meyer** is moving back to Washington, D.C., after nearly two years with New York's Dia Art Foundation. Meyer, who served as deputy director and chief curator at Dia, will join the National Gallery of Art in Washington as the museum's curator of art for 1945 to 1974... The John & Mable Ringling Museum of Art has promoted **Sarah Cartwright**, to the position of Ulla R. Searing Curator of Collections. In her new role, she plays a central role in developing and executing the Ringling's exhibition program while being responsible for the care, display and interpretation of a wide-ranging collection of European art of international standing... As the **Studio Museum in Harlem** approaches its 50th anniversary next year, the long-standing champion of African American curators and artists is bidding farewell to its current home



Jennifer Y. Chi, deputy director and chief curator at the Brooklyn Museum.



Julie Matus, the new director of education for the Tom and Mary James Museum of Western & Wildlife Art in St. Petersburg.

and breaking ground on a new building on its current 125th Street site, designed by Ghanaian-British architect David Adjaye and his firm Adjaye Associates, in conjunction with Cooper Robertson... **Leslie Hindman Auctioneers** has announced that they have selected Atlanta, Georgia, as the next regional location of their global auction firm, making it their eighth location. In April 2017, the firm hired Michael Shapiro, former director of the High Museum of Art, as senior advisor of museums and private collections.

CONNER • ROSENKRANZ

19th & 20th Century American Sculpture

John B. Flannagan
(1895-1942)

BRASS TAIL MONKEY, 1932-33
Fieldstone and brass
9 x 6 x 4 $\frac{3}{8}$ inches



19 E 74 St, NY 10021 (212) 517-3710 www.crsculpture.com by appointment

ADAA
member



GILBERT CHARLES STUART (MA/RI/UK, 1754-1828)
oil on canvas, in original gilt frame
35 1/2" x 31"

Thomaston Place
AUCTION
Galleries

Fall Auction Weekend

Nov. 17, 18 & 19, 2017
11 am each day

Fine Art & Antiques
Preview: Nov. 13-16

Among the artists featured in this sale: Louis Jambor,
David Johnson, Anthony Thieme, Theodore Wendel,
Elizabeth Shippen Green, Maurice Pendergast
& Andrew Wyeth

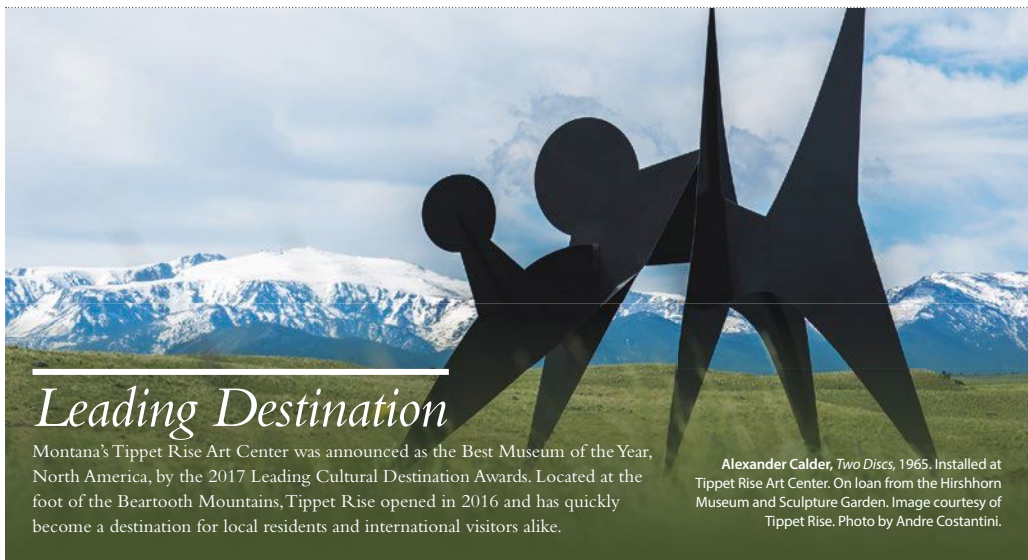
Bid In Person | By Phone/Absentee | Online

View catalog: thomastonauction.com
info@thomastonauction.com
207-354-8141

Live auction is held in our gallery at
51 Atlantic Highway, Thomaston, ME 04861

Kaja Veilleux (ME AUC #902) • John Bottero (ME AUC #1237)
Carol Achterhof (ME AUC #1517)

ART MARKET UPDATES



Leading Destination

Montana's Tippet Rise Art Center was announced as the Best Museum of the Year, North America, by the 2017 Leading Cultural Destination Awards. Located at the foot of the Beartooth Mountains, Tippet Rise opened in 2016 and has quickly become a destination for local residents and international visitors alike.

Alexander Calder, *Two Discs*, 1965. Installed at Tippet Rise Art Center. On loan from the Hirshhorn Museum and Sculpture Garden. Image courtesy of Tippet Rise. Photo by Andre Costantini.



Robert S. Neuman
(1926-2015),
The Fly, 1961, Oil on
linen, 34 x 40 in.

Save the NEA

Washburn Gallery in New York will celebrate its move from 20 W. 57th Street to 177 Tenth Avenue with the new exhibition *The WPA: Save the NEA*. The show, which runs through October 28, brings together the works of WPA artists who later achieved renown as abstract expressionists such as Philip Guston, Stuart Davis and Jackson Pollock.

Ilya Bolotowsky,
*Mural for
Williamsburg
Housing Project*,
full scale
reconstruction,
1980. Liquitex on
canvas, 82 x 204 in.

Sixty Years in Paint

Childs Gallery in Boston will present an exhibition celebrating the prolific career of Robert S. Neuman. Neuman bridged the gap between gestural and geometric abstraction, and *Sixty Years in Paint* will remain on view at Childs Gallery through November 12.





Flowers in the Factory

Selby Gardens in Sarasota, Florida, will explore the conservationist leanings of Andy Warhol with a stunning botanical backdrop in an exhibition next spring titled *Warhol: Flowers in the Factory*. The show features four iconic Warhol silkscreens of hibiscus and opens February 11.

Andy Warhol (1928-1987), *Flowers*, ca. 1967. Color silkscreen on paper, 36 $\frac{1}{8}$ x 36 in. Williams College Museum of Art, Williamstown, MA: Gift of Tennyson and Fern Schad, Class of 1952 (84.17.1). © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



Sam Norkin (1917-2011), *Mary Martin, Theodore Bikel from THE SOUND OF MUSIC*, published in the *NY Daily News* November 15, 1959. Ink and gouache on board.

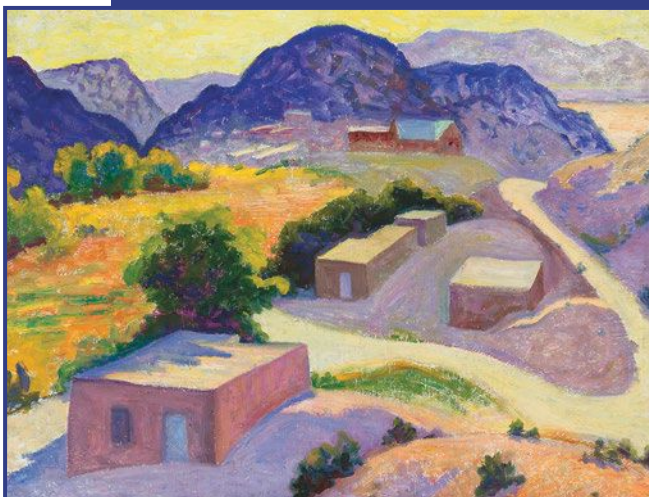
Sam Norkin Revisited

Sam Norkin drew Broadway for decades, most notably for the *New York Daily News*. His work is the subject of an online exhibition at Broadway Design Exchange through November 19. The show features ink on board drawings of several iconic Broadway productions, including the original *Gypsy* with Ethel Merman.

Santa Fe Sentiments

Gerald Peters Gallery in Santa Fe highlights the work of Albert Krehbiel and Albert Schmidt in a new fall estate show. Both artists had worldly educations, but are best known for their paintings of Santa Fe. The show remains on view through December 9.

Albert Schmidt (1895-1957), *Adobe Village*. Oil on board, 18 x 24 in.



Taliesin West

The famed architect Frank Lloyd Wright was born 150 years ago, and the Frank Lloyd Wright Trust is celebrating the sesquicentennial in style. A gala will take place at Wright's final home, Taliesin West in Scottsdale, Arizona, and the foundation is fundraising with the Wright 150 Gift Marathon throughout the year.

Frank Lloyd Wright's home Taliesin West.
Photo by Andrew Pielage.



Left: Masatoyo Kishi
(1924-2017), *Opus No.
60-145*, 1960. Oil on
canvas, 48 x 48 in.
Right: Masatoyo Kishi

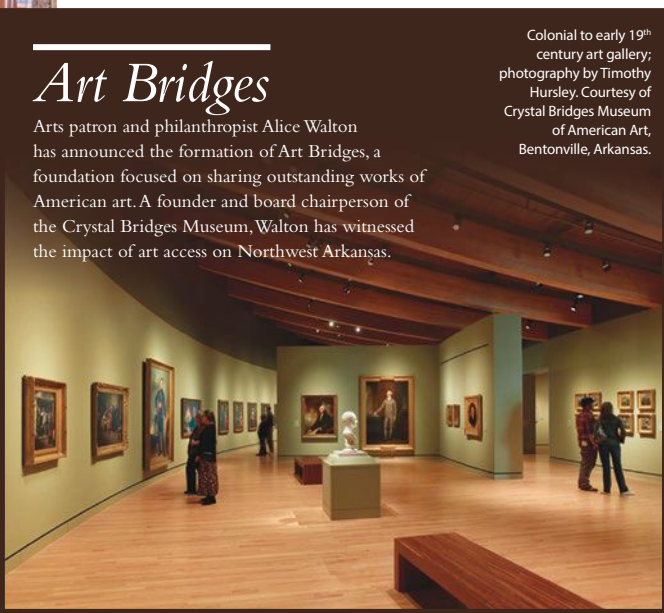
Masatoyo Kishi In Memoriam

Abstract painter and sculptor Masatoyo Kishi has died at the age of 93. Born in Sakai, Japan, Kishi moved to San Francisco, where he became known for his traditional Japanese paintings. By the 1970s, Kishi had moved on to abstract sculpture. His works were regularly exhibited in the Bay Area and other national institutions.

Art Bridges

Arts patron and philanthropist Alice Walton has announced the formation of Art Bridges, a foundation focused on sharing outstanding works of American art. A founder and board chairperson of the Crystal Bridges Museum, Walton has witnessed the impact of art access on Northwest Arkansas.

Colonial to early 19th
century art gallery;
photography by Timothy
Hursley. Courtesy of
Crystal Bridges Museum
of American Art,
Bentonville, Arkansas.



WHAT WE'RE HEARING FROM GALLERIES, AUCTION HOUSES AND MUSEUMS ACROSS THE COUNTRY

GRAHAM C. BOETTCHER

R. Hugh Daniel Director
Birmingham Museum of Art

I've seen the American art market in Birmingham burgeon over the past decade. Our museum's Friends of American Art has around 110 members, many of whom are actively buying. We also have a newly formed group for "Emerging Collectors" to encourage those who are just getting started. People are generally surprised by the large number of exceptional collections that live in a city our size.

At the moment, Birmingham collectors have a voracious appetite for 19th-century American still life paintings. In the past several years, examples by William Merritt Chase, William Mason Brown, Robert Spear Dunning and many others have found their way to

"...Western American landscapes also continue to be popular, probably due to the inspiration provided by the BMA's monumental view of the Yosemite Valley by Albert Bierstadt."



walls of many Birmingham dining rooms. Western American landscapes also continue to be popular, probably due to the inspiration provided by the BMA's monumental view of the Yosemite Valley by Albert Bierstadt. The Selma-born artist Clara Weaver Parrish (1861-1925) is one remarkable artist whose work should be better known to collectors outside of the Deep South. The Birmingham Museum of Art recently acquired two major

works by Parrish: a large watercolor study for a stained glass window she designed for Tiffany Studios; and *Night*, the Whistlerian pastel she contributed to the 1900 Paris Exposition Universelle.

BIRMINGHAM MUSEUM OF ART

2000 Reverend Abraham Woods Jr Boulevard, Birmingham, AL 35203
(205) 254-2565
www.artsbma.com

CAREY VOSE

Gallery Director
Vose Galleries

As the sixth generation of our family firm, I'm honored to carry on the tradition of specializing in American realist paintings from the 18th to 20th centuries. We also represent a select group of living realist painters and sculptors from New England who are mid-career, award winning artists.

While the market for 19th century paintings has softened somewhat in recent years, we still see a strong interest in impressionist, post-impressionist, early modern and contemporary (realist) works. Our local collectors tend to navigate toward specifically located New England scenes, and compositions with more activity, color and dramatic light generally fare better than more subtle, tonalist paintings in the current market. Prize winning works that were exhibited during an artist's lifetime are also typically more sought after, as are artists that were affiliated with a number of respected arts clubs and organizations. On a more national level, we are proud to offer

"...Prize winning works that were exhibited during an artist's lifetime are also typically more sought after, as are artists that were affiliated with a number of respected arts clubs and organizations."



collectors well-known names shown in top museums across the country, from John Singer Sargent and Winslow Homer to Mary Cassatt and Thomas Hart Benton.

Many talented artists have been affiliated with both the Art Students League of New York and The School of the Museum of Fine Arts in Boston, since both schools were founded in the 1870s. Many of those artists were inspired to paint the New England landscape, especially in the summer months where they could study with innovative and important teachers at a myriad of artist colonies scattered throughout the Northeast. Having handled many of those teachers since their lifetimes, we have also specialized in promoting

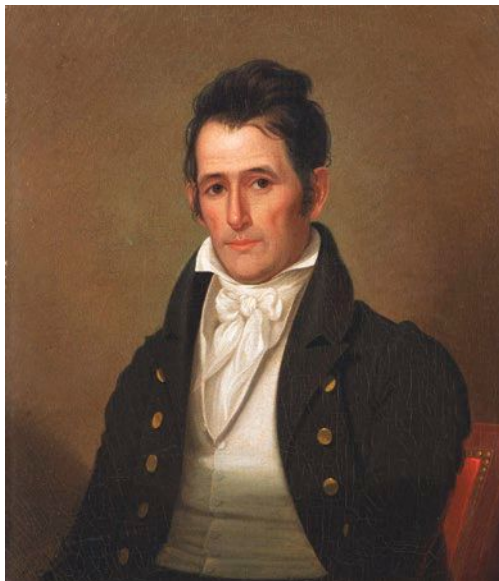
a good number of their most talented students, many of the best being women. Some standouts include Lilian Westcott Hale, Gertrude Fiske, Martha Walters, Jane Peterson and Polly Thayer Starr, to name just a few. Other artists whom we have a history with that continue to be sought after today include Maxfield Parrish, Charles Woodbury, Walter Farndon, Charles Hopkinson and Aldro Hibbard. We also continue to sleuth out the most talented painters of today in order to bring collectors the best quality realist work possible.

VOSE GALLERIES

238 Newbury Street, Boston, MA 02116
(617) 536-6176
www.vosegalleries.com



Ralph E.W. Earl (ca. 1788-1838), *Sara Lewis King Claiborne*, ca. 1825. Oil on canvas. Museum purchase, 2017-301. Courtesy Art Museums of Colonial Williamsburg.



Ralph E.W. Earl (ca. 1788-1838), *Thomas Claiborne, Jr.*, ca. 1825. Oil on canvas. Museum purchase, 2017-300. Courtesy Art Museums of Colonial Williamsburg.

RALPH E.W. EARL

ART MUSEUMS OF COLONIAL WILLIAMSBURG

Two circa 1825 historic portraits from Nashville, Tennessee, by artist Ralph E.W. Earl (ca. 1788-1838) have been added to the collections of the Art Museums of Colonial Williamsburg. Earl, who accompanied Andrew Jackson to the White House during his presidency, painted so many portraits of Jackson that he became known as “the court painter to the president.” This acquisition marks the first illustration of any kind from Tennessee to join the Colonial Williamsburg collections.

The subjects of these portraits are Thomas Claiborne, Jr. and his wife, Sara Lewis King Claiborne. Thomas Claiborne served on Jackson’s staff during the Creek War in from 1813 to 1814. Claiborne then served in the Tennessee House of

Representatives from 1811 to 1815 and again from 1831 to 1833. He was elected to the U.S. House of Representatives and served there from 1817 to 1819, during which time he was also the mayor of Nashville.

“The acquisition of these outstanding Earl portraits is a major step in our efforts to share the culture of Tennessee and other inland southern states with our guests,” said Ronald L. Hurst, the foundation’s Carlisle Humelsine chief curator and vice president for collections, conservation and museums.

The Earl portraits of the Claibornes will be highlighted in the exhibition *Artists on the Move: Portraits for a New Nation*, which will open November 18 at the DeWitt Wallace Decorative Arts Museum in Williamsburg, Virginia. ■



Charles E. Burchfield (1893–1967), *Wind-Blown Asters* (detail), 1951; watercolor on paper, 30" x 40"; Collection of the Burchfield Penney Art Center, Gift of Dr. Edna M. Lindemann, 1968.

Explore the Burchfield Penney Art Center, home to the world's largest collection of work by American Master Charles E. Burchfield (1893–1967). Located in the heart of Buffalo, NY, The Center has been a catalyst for the resurgence of a great American city.



BURCHFIELD PENNEY ART CENTER
at SUNY Buffalo State

1300 Elmwood Ave, Buffalo, NY 14222 | www.BurchfieldPenney.org

The EMPEROR of ICE

By Jay E. Cantor

When Richard Totten Button graduated from Harvard Law School in 1956, he knew that there was one thing he did not want to do. Practice law. He already had enjoyed a share of fame and celebrity. At 18, in 1948, he seized a gold medal in the men's singles figure skating at the St. Moritz Olympics, capping his performance by successfully landing the first double axel jump in a competition. He subsequently became the first-ever skater to achieve a triple jump in competition. His back-to-back Olympic golds would join a host of winning performances in national and international competitions. He remains unique in winning the National, North American, European, Olympic and World championships in the same year (1948), also becoming the youngest man and the first American to earn Olympic gold in figure skating. (In addition to his two Olympic golds, other championship wins include five world, one European, three North American and seven U.S.) These achievements were even more remarkable given that he had a late start, only beginning serious training when he was 12 years old. In fact, a little more than four years into focused training, at the age of 16, he won first place in the U.S. Nationals (as a novice) and continued the winning streak for seven more years until his retirement from amateur skating in 1952.

While his performances were distinguished by both requisite precision and dynamic leaps, athleticism was not his only calling card. Competitive skating may be controlled and disciplined, rewarding those following precise rules and ordained sequences, but Dick brought to the mix an energetic flourish and a captivating bravura.

The theater of his performances also came to include more expressive



Olympic figure skater Dick Button.

PHOTO: JANE CANTOR

costuming. Male skaters had tended to compete in outfits that were close to street clothes. Even here, Dick's innovative approach had striking results: "I wore a white mess jacket at the 1947 World Championships in Stockholm (and then again at the 1952 Olympics in Oslo), marking a bold change in the black outfits traditionally worn by male skaters. I wore white because I knew this was the first World Championship after World War II during a time when there were helmets still on the streets of Vienna and Prague. With little money for lighting the huge outdoor Olympiastadion in Stockholm, I felt it was necessary to be seen in the dark space and so I wore the white mess jacket. The newspapers howled, 'Who does he think he is, a waiter?' The following year, multiple skaters wore white mess jackets, but at the 1948 Winter Olympics

the background was snow and the event was in the afternoon. So I wore black. It was all a matter of what the scene set."

Dick realized his audience included the spectators as well as the competition judges. He developed an enormous following as he worked to make skating more comprehensible to those on the sidelines, something that he would continue to perfect in his subsequent career as a broadcast commentator.

It may have been the amateur theatricals he participated in at summer camp that enhanced his sense of theater. It was far different from the childhood experience growing up as the son of a successful business executive in Englewood, New Jersey.

In his wake, a new generation of skaters was combining technical brilliance with greater exploration of the entertainment value of the sport. Recognizing this, Dick



Lyman W. Atwater (1835-1891), after Charles Parsons (1821-1910), *Central-Park, The Skating Pond*, 1862, published by Currier and Ives. Hand-colored lithograph. Collection of Dick Button.

began producing skating shows ultimately leading to his founding of Candid Productions, a company that presented both live performances of sporting events as well as producing for television. As TV increasingly infiltrated American homes in the 1950s, Dick seized the opportunity to enhance the popularity of his sport as well as provide an eager viewing audience with family-friendly programming. And in 1960, he began his decadeslong career as an outstanding broadcast commentator, furthering the interpretation and understanding of the nuances of gestures and moves, the point scoring postures and positioning in movements, the correct edge, and the perfect landing of jumps. In addition to his observations on the regular competitive skating events, he created a variety of made-for-television sports events, including the World Professional Figure Skating Championships, Challenge of Champions and Dorothy Hamill specials for HBO. His work on the airwaves was recognized with an Emmy for “Outstanding Sports Personality – Analyst” in 1981. In December 2015, he was inducted into the Sports Broadcasting Hall of Fame as

the first honoree of the “Sports Analyst” category. (You can read more in his two books: *Dick Button on Skates*, 1955, and *Push Dick's Button: A Conversation on Skating from a Good Part of the Last Century—and a Little Tomfoolery*, 2013.)

While it may have been Dick's work as a commentator that made him even more familiar to the American audience than his early skating achievements, he was equally at home performing as an actor on TV, Broadway and an occasional film set. So, how does he find himself being celebrated in the pages of an art magazine?

Not surprisingly, as he traveled the world

performing in, following and reporting on skating events, he became an inveterate collector of skating-related material. The fruits of that enterprise are on view at the Fenimore Art Museum in Cooperstown, New York, until the end of the year, and this marvelous assemblage not only proves visually engaging but also helps illuminate the layers of meaning in those images. In this, Dick has served as curator and commentator, encouraging a deeper reading of what might seem like casual sporting scenes. For the exhibition, Dick not only provided the material (with a few judicious additional loans) but the all-important organizational insights. The show includes prints, paintings, sculptures, photographs, ceramic tiles, advertising materials, skating paraphernalia and comic miscellany. And through this visual bouquet, it is possible to trace numerous factors that contributed to the shaping of the modern world of skating.

Dick's introduction to the exhibition is worth quoting here as it suggests the layered approach he took to the presentation: *Over the course of its history, skating has become more than getting from one place to another. It is about how one gets there. It is about imagination—style, choreography, competitive spirit, musical interpretation, personality, and even humor. It means having a sense of weather, wind, light, and time, all that is essential to the adventure of outdoor life. This creativity and theatricality is why skating has inspired painters from Pieter Bruegel the Elder to Winslow Homer and Toulouse Lautrec. It is why blacksmiths*



Dick Button and Peggy Fleming viewing the exhibition at the Fenimore Art Museum. Courtesy Fenimore Art Museum.



Unknown Artist, *American Skating Scene*, ca. 1865. Oil on canvas. Collection of Dick Button.

have forged fancy tight spirals for the prows of iron skates, and then gone to the trouble of placing brass acorns on the tips of those spirals. The art of skating touches upon the physical penmanship that skaters carved into the ice in the form of intricate figures. It is a leisure pastime and social activity, a theatrical art form, and a competitive international sport. It spans the realms of Olympic competition, music, design, performance, technical and physical achievement, history, humor, and emotion. It is a quintessential Folke-Art activity. And while aspects of it can be measured, it will never be totally reduced to the level of its measurement.

The collection was not, of course, assembled to illustrate the multifaceted aspects he describes. But as it came time to review an accumulation of a lifetime, Dick summoned the same analytical faculties that he employed in his on-the-spot commentary. Thus, while the collection was acquired as much by happenstance as by intention, it offers a fascinating perspective on an underexamined aspect of ordinary life, whether conditioned by necessity, facilitated by leisure or engendered by a fiercely competitive spirit.

It is hard to think of another sporting activity that has generated as much and as varied visual material as skating. The most

familiar of the works are the prints and posters that were produced for advertising, satire, comedic relief or simply popular consumption. From Currier and Ives to Winslow Homer for *Harper's Magazine*, from Art Deco posters for winter resorts at St. Moritz to the antics of British penny print makers, they reveal social and cultural conventions of their time. These images weave their way through the segments into which the exhibition is divided: "The Arts of Competition," "Performance" and "Travel Promotion" and the related "Advertisement as Art." Other groupings spotlight "When the Skating Mania Took Hold" and "Ladies of Skating Past" as well as the "Art of the Skate." The capstone section of "Humor," not surprisingly, focuses on the falls and tumbles associated with too close association with the hard-glossy surface of the ice itself. (One label recounts the story of Lord Dunmore who made note of every spill on the ice, accumulating more than 2,000 marks in his diary in a three-year period, an "achievement," about which he readily boasted. It was, in fact, the English satirical printmaker James Gillray who provides us with some of the finest pictorial renderings of the not-so-elegant English gentry cavorting on the ice. The

very modern counterpoint is an assemblage of video clips of the mightiest performers at some of their lowest moments (and available on YouTube using the link: bit.ly/skate_falls).

As skating progressed from an early form of transportation, its role expanded to a form of social intercourse, eventuating in the founding of skating clubs, which counterpointed the dance assemblies popular in the 18th century. Polite greetings might evolve into a formalized movement such as the "Serpentine Greeting" that Dick identifies as the gesture of the small figures in the background of Gilbert Stuart's majestic portrait *The Skater* (National Gallery of Art, Washington).

In a world where strict rules of courtship might involve chaperones, an encounter on the ice provided the opportunity for a more relaxed interchange, but not without its perils. One mid-19th-century guidebook warned, "There is not a prettier sight in the wide world than seeing a young and pretty girl upon skates. The grace she exhibits is bewildering; many a young fellow has lost his heart, and skated himself into matrimony, on the Central Park pond."

Each section offers a revelation as well as the final recognition that this art is, after all, a rich container of history and an index of the cultures that produced it. As evidenced in the exhibition, technological innovation led to improved skate blades and systems for attaching skates to shoes. The development of skating boots aided in the performance of sensational jumps. Prints record the increasing popularity of skating as a collective activity, reflecting the development of urban amenities such as Central Park in New York and the Serpentine in London, and thus hint at a broader economic well-being for an expanding middle class. Improved transportation to both national and international locations is a further indicator of the role of the media through the avalanche of guide books, and the development of color lithography and commercial printing that led to the poster revolution of the later 19th century—these and other forms of modern advertising promoted the pleasures of remote locations,

also touted by newly established travel agencies. Far-flung foreign destinations ultimately benefitted from their appearance on small screens in the living rooms of a newly prosperous post-war generation. Nationalist sentiment was equally present in the worldwide competitions that saw America come of age in a sport previously dominated by Europeans. Today, in fact, America continues to hold the record for the most Olympic medals in figure skating and, by extension, has turned some of the competitors into celebrities and national heroes. And all of this is attributable to two skinny strips of metal attached to foot gear!

As far as nimble footwork is concerned, the question arises: what did Dick Button do when the ice melted? Given his broad areas of interest and enthusiasm, it is not surprising to find that Dick has also been a dedicated collector of American art and decorative arts. That, too, grew out of a

personal experience. During the 1950s, looking for interesting excursions for his aging parents, he took them to Staten Island, just off the tip of Manhattan. As Richard Totten Button, he knew that Tottenville, a small enclave at the foot of the island was an ancestral home and his mother had grown up on the island. A tour of the island's preserved Historic Richmond town and a glimpse of some ancestor portraits lit the fire which was further stoked by his becoming part of the "Empire Mafia." Dick had come to know Berry Tracy, the recognized Don of the quite benign group of enthusiasts for the arts of the early national period. Tracy had put classically influence furniture and decorations securely on the map with his seminal 1963 exhibition *Classical America, 1815 - 1845* at the Newark Museum. In the show, Tracy provided the first comprehensive look at the domestic arts

of the period. The accompanying section of American painting chosen and described by the museum's paintings curator, William H. Gerds, guaranteed that the catalog would become a benchmark publication. With Tracy's move to the Metropolitan Museum where he became curator in charge of American decorative arts in 1968, and his simultaneous undertaking of work on the Met's planned centennial exhibition *19th Century America* (to be discussed in my next column), the level of collecting activity heated up and Dick was significant in the pursuit of works for the museum and for his own growing collection. It was, in fact, during that time in the late 1960s that I met Dick, as I was also involved in work on the Met's Centennial activities.

A handsome apartment proved insufficient as a container for the ever-expanding collections and was ultimately supplemented by the acquisition of a mid-19th century farm house with ample adjacent land for another of his passions, gardening. The grounds around the house have continued to grow and change over the decades, and on a recent visit I found the 88-year-old Dick Button immersed in garden catalogs. His garden design, like his skating programs, combines a disciplined structure and an engaging tracery of free-flowing movement, a sense of casual abandon. The garden works perfectly in the country setting. And since the house sits on a rise and near the road, its formal façade makes the varied garden features behind a surprising discovery.

Earlier adventures with livestock have subsided but the garden continues to expand and flourish and, as with every other element of his private enthusiasms, it has its public aspect. Dick's garden is a regular stopping-off point for fellow gardeners as well as serious garden groups. And they are greeted with humor and the same generosity of spirit that had first been demonstrated 70 years ago when Dick put on his skates and glided into the spotlight and the enthusiastic embrace of his countrymen and the world. ■



Dick Button performing a forward change loop in Stockholm in February 1947.

Jane Peterson: At Home and Abroad

COLORING OUTSIDE THE LINES

by James D. Balestrieri

November 19- January 28

***Jane Peterson:
At Home and Abroad***

Mattatuck Museum
144 W. Main Street
Waterbury, CT 06702
t: (203) 753-0381
www.mattmuseum.org

I hope that the word “Abroad” in the title of the new exhibition *Jane Peterson: At Home and Abroad* at the Mattatuck Museum in Waterbury, Connecticut, was a deliberately chosen. For though Jane Peterson was no broad in her manner—indeed, she seems to have been quite genteel in that regard—her approach to life and painting was anything but conventional when measured against the standards of her time. Peterson traveled widely, often unaccompanied, and sought instruction and collegiality from artists she admired, without regard for formalities. Her career spanned four decades, and though she never fully embraced postwar American abstraction, the formal structure of her paintings share a strength with the reductionism of non-objective painting. Peterson

was never a slave to any school; her paintings could be described, at various times, as impressionist and expressionist, Art Nouveau and Arts and Crafts. She often combined approaches, and always lived—and colored—outside the lines, with a broad’s breadth and brass.

Peterson was born in 1876 in Elgin, Illinois. When she was 17, while attending the Columbian Exposition in Chicago, she heard about the Pratt Institute in Brooklyn, took their aptitude test, was accepted and headed to New York. After rounding out her studies at the Art Students League in Manhattan, Peterson embarked on the first of a number of European tours. She studied in Venice and London with Welsh painter and famed muralist, Frank Brangwyn, and made her way to France, where modernism was in full



Jane Peterson (1876-1965), *Palm Beach*, by 1965. Oil on canvas, 18¼ x 24½ in. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. Photography by Lea Stalsworth.

bloom. In Paris, she became a regular at Gertrude Stein's salons at met Picasso and Matisse there. Exposed to the various currents and strands of modern art, Peterson went to work and had a well-received solo exhibition at the Société des Artistes Français.

New adventures offered themselves to Peterson in quick succession, and she rose to all of them.

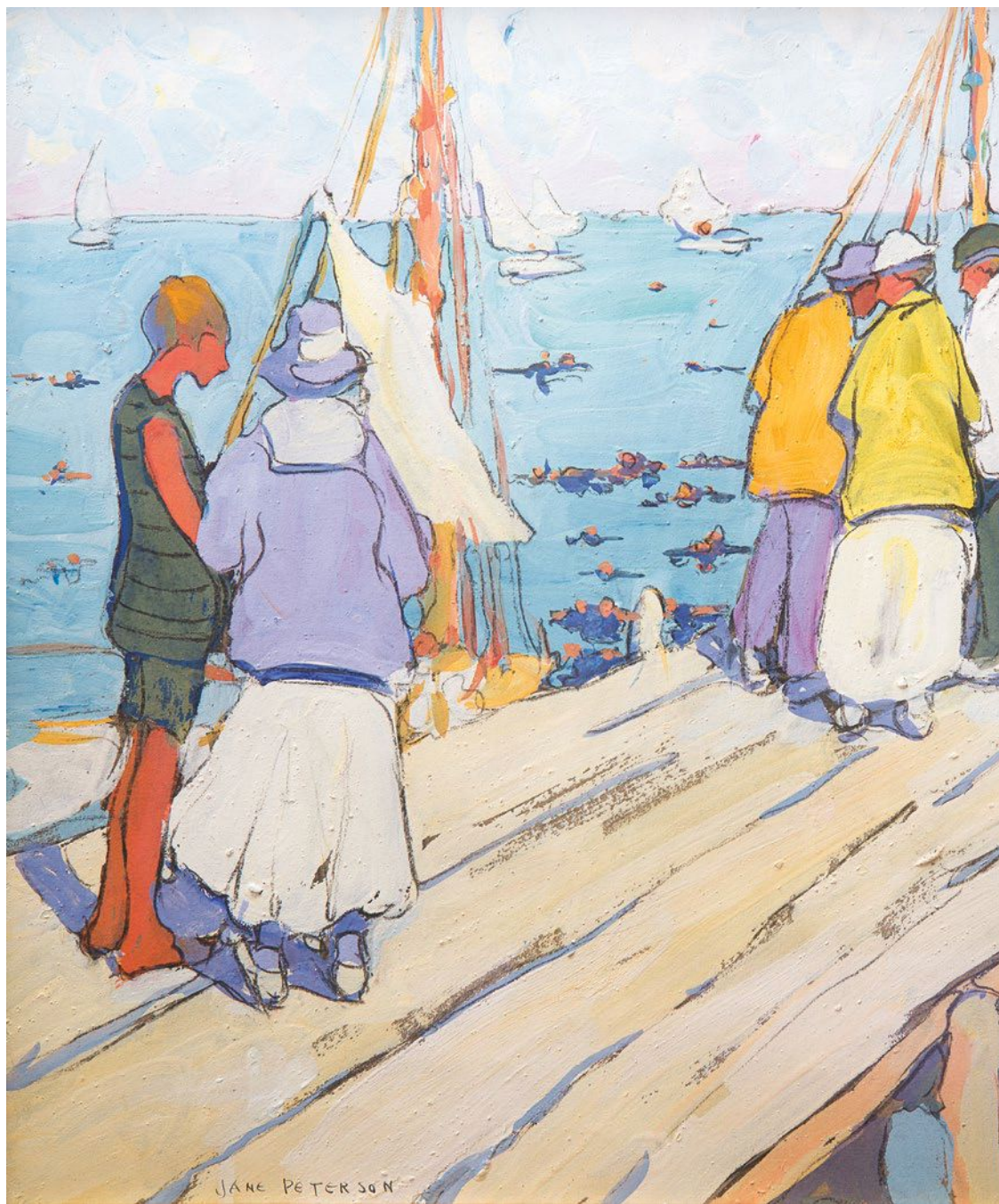
In 1908, she returned to America, had her first show—also a success—in Boston, then painted and exhibited in Chicago. In 1909 she traveled to

Madrid to study with Sorolla, whose penchant for bold brushwork and bright colors would exert a profound influence on her style. In 1910, Peterson did something truly daring for the time, traveling alone to Egypt and Algeria to test her emergent style against the flowing forms and dazzling light of North Africa, a land that had attracted and challenged artists for many years. In 1911, Peterson accompanied Sorolla to New York. Sorolla introduced her to Louis Comfort Tiffany, and Tiffany invited

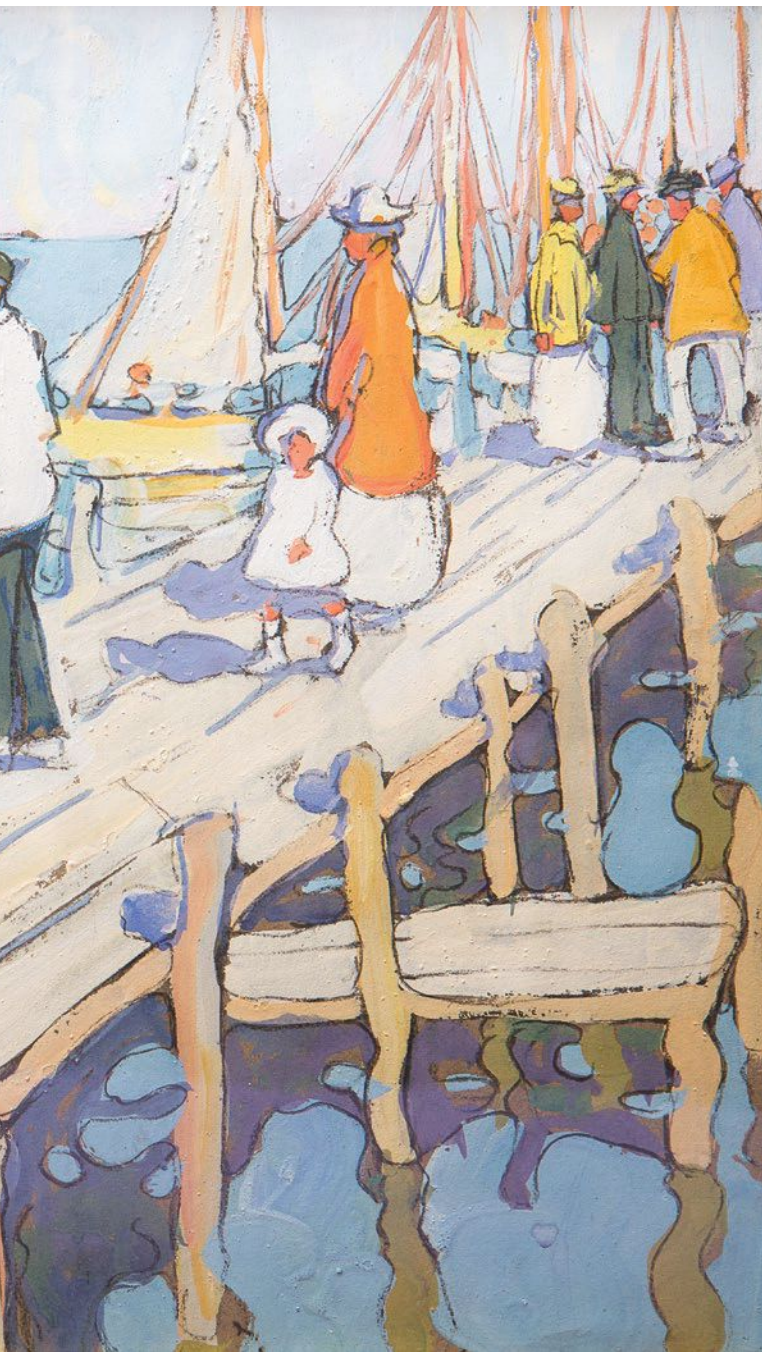
her to join his circle of artists at his Long Island estate.

From 1913 to 1916, Peterson settled in New York, teaching watercolor at the Art Students League, but then paints in Alaska, Canada, the Pacific Northwest and the West Coast on an expedition led by Tiffany.

World War I sees her back in New York, concentrating on paintings of urban life, cityscapes and patriotic scenes that share something with the fast, patterned art of another of her luminous friends, Maurice Prendergast.



Jane Peterson (1876-1965), *Boat Landing, Edgartown*, 1916. Gouache on paper, 17 x 23½ in. Collection of Mr. and Mrs. Charles Atwood.



Because she could not travel to Europe during the war, Peterson decides to explore the East Coast and “discovers” Palm Beach, where she will spend a good deal of time in subsequent years.

In 1924, Peterson paints in Turkey and a year later, back in New York, now 50 years old, Peterson marries and moves with her husband into a townhouse on Fifth Avenue just across the street from the Metropolitan Museum of Art. She begins to concentrate on painting flowers, but does go back to Paris once more, in 1938, to study cubism with André Lhote.

Peterson, the lifelong student, settles at last into a kind of lauded venerability. Arthritis gradually makes it difficult for her to paint and she passes away in 1965, a progressive artist who helped midwife an era of progress into being, an era that had, in some measure, progressed beyond her.

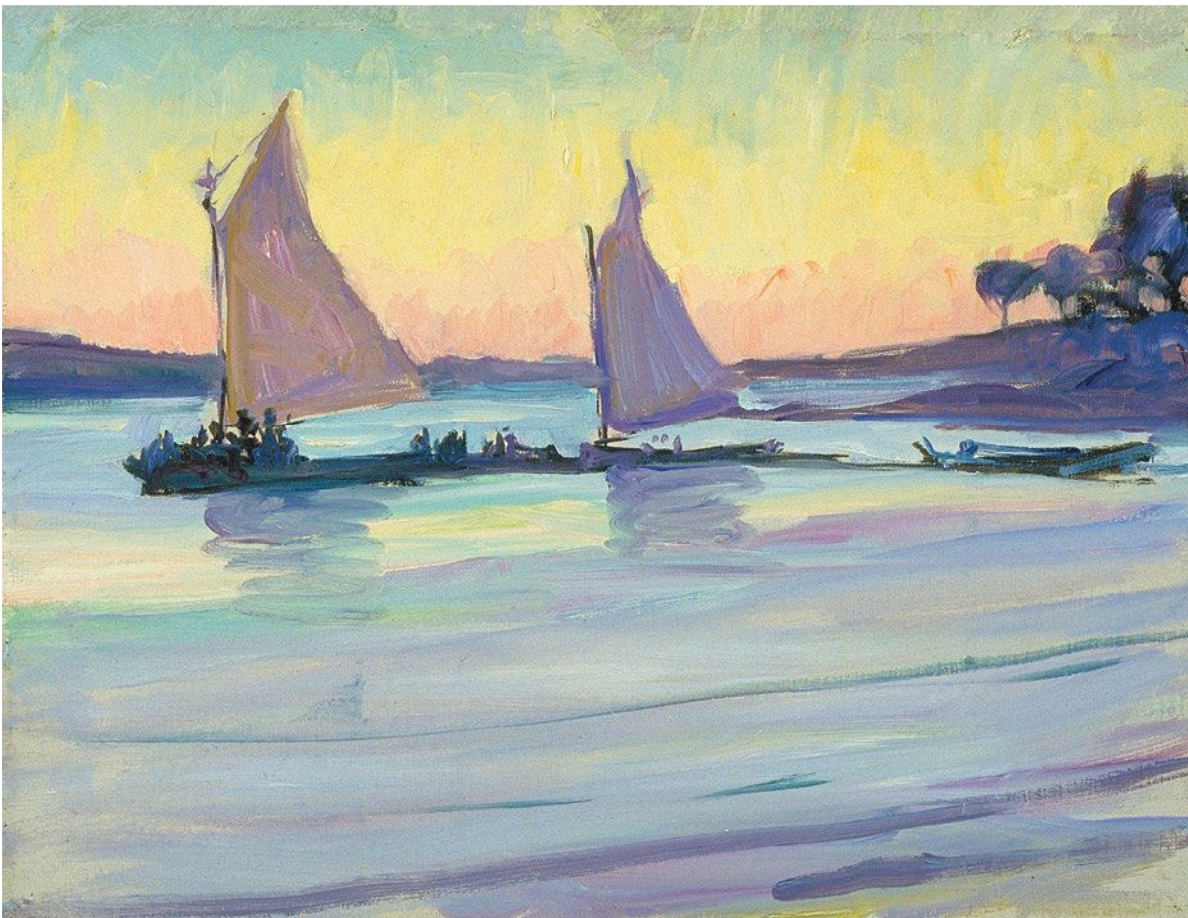
A look at Peterson’s paintings, more or less in chronological order, offers insight into her travels, her associations, and her thinking.

Marché aux Fleurs, a 1908 canvas, painted in plein air in Paris is an amalgam of several of the themes and subjects that would occupy Peterson’s career. You can feel Peterson moving fast to catch this moment before it passes. Light falling on the flowers and the girls dressed in frilly, floral white, is framed by the rough wood of the stall roof, the monumental pedestal and the imposing fragment of building in the distance at left. The girls, one frankly looking at the artist, the other shyly behind her, are bright and vivid as flowers while the seller, a woman, sits reading and other women browse and chat. All the other women are in dark clothes—black, gray, brown; Peterson seems to want to catch, with a fleeting brush, the fleeting moment of youth.

Peterson rarely dated her paintings, but *Boats on the Nile, Dawn* has the spontaneity of the sketchbook and the feel of a painting done on site, from life. With even more assured brushwork and an even richer palette, the work avoids the trap of exoticism, letting the simple geometries of the sails, water, landscape



Jane Peterson (1876-1965), *An Afternoon Call*, ca. 1914. Oil on canvas, 40 x 30 in. Portland Museum of Art, Maine.
Gift of Jeanne Griffin and Dr. Lawrence Epstein, 2005.33.



Jane Peterson (1876-1965), *Boats on the Nile, Dawn*, ca. 1905-15. Oil on canvas, 19 x 24¾ in. Morton and Marie Bradley Memorial Collection; Eskenazi Museum of Art, Indiana University, 98.49.

and sky describe a moment as opposed to creating some orientalist fantasy narrative. With one wide swish of the brush, she flaps the sail on the foremost felucca; with two tightly serpentine strokes, she suggests the shadows of the sails on the river. Compare this painting to *Boat Landing, Edgartown*, with its Arts and Crafts, Art Nouveau, woodcut outlines that draw many of the forms in sharp relief, as if they were drawn elsewhere, cut out with scissors, and arranged on the canvas. Sharpen the edges of the forms, and you are in Matisse and Stuart Davis territory, though they wouldn't get to this for another 20 years or so.

Afternoon Call brings a progressive sensibility to another genre: the solitary, beautiful lady. One quick glance and you see that this woman isn't a decorative Victorian lady, some lovely pictorial element. She's fashionable, but under protest, given her look and posture. Her slumped shoulders, slight sneer and the way in which she holds her parasol, as if it weighs a ton, signals that this afternoon call may be obligatory, dull or perhaps distasteful. It's as if the subtext of a Henry James episode has broken through the oily surface of manners. Peterson is out ahead of Hopper here.

Painted just after World War II when

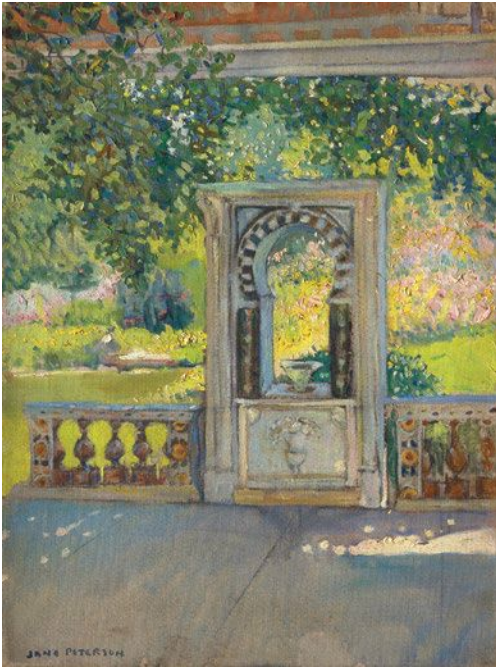
Peterson was living in New York, *Tiger Lilies*, with its square shape, light blue background and bold colors seems to foreshadow the brashness of Pop Art. The painting is direct and balanced, less concerned with botanical accuracy than with the arrangement of forms. In the 19th century, many women became superb botanical painters because the garden was seen as a fit, small subject for women to paint—Peterson seems to be acknowledging and subverting this practice with a single canvas.

Acknowledgement and subversion; absorption and invention; seeing and transforming—this is a good description of the dynamic of

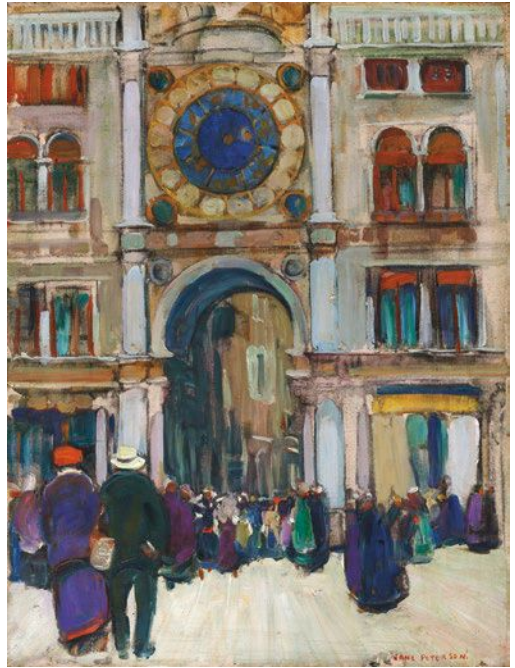


Jane Peterson (1876-1965), *Fifth Avenue with Allied Flags*, 1918. Charcoal and watercolor paper, 24 x 18 in.

The Davis Museum at Wellesley College, Wellesley, MA. Gift of Mr. and Mrs. Martin Horwitz (Caryl Krieger, Class of 1945); 1970.32.



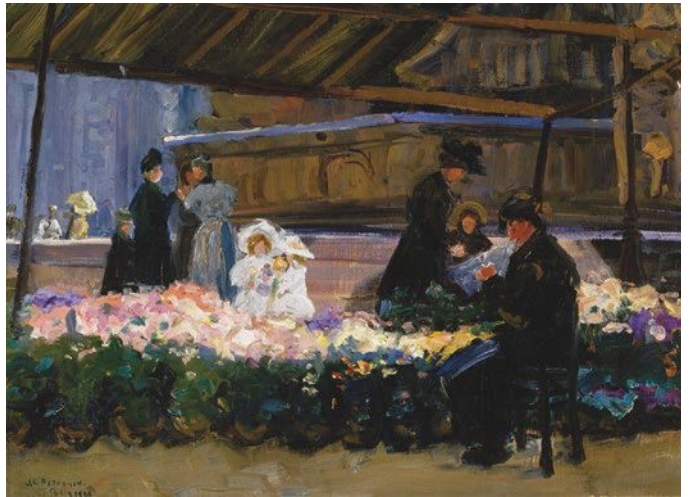
Jane Peterson (1876-1965), *Turkish Fountain with Garden* (from Louis C. Tiffany Estate, Oyster Bay), ca. 1910. Oil and charcoal on canvas, 24¼ x 18 in. The Metropolitan Museum of Art, Gift of Caryl and Martin Horwitz, 1991 (1991.426.1). © The Metropolitan Museum of Art. Image: Art Resource, NY.



Jane Peterson (1876-1965), *Clock Tower, Piazza San Marco, Venice*, 1920. Oil on canvas, 23½ x 17½ in. Norton Museum of Art, West Palm Beach, Florida. Gift of Dr. and Mrs. Julian Hyman, 75.84.


Peterson's life and work.

I spent lots of time on Peterson's life because the timeline of her life—her wanderings and associations—is critical to any understanding of her work. That she was a woman has a great deal to do with a need to see her life as a whole. We have to appreciate the obstacles she overcame and the courage—artistic as well as personal—she showed in overcoming them. Peterson was one of an important group of women who refused to conform to the domestic mores of the day. But more than that, she refused to confine herself to the kinds of art that were deemed acceptable for women. Even when she worked with traditional subject matter—florals, beach scenes, beautiful ladies—she did so with the verve and panache of a professional artist very much in step with her times, and with the men who shaped them. At home or abroad, Jane Peterson was no Sunday painter. ■



Jane Peterson (1876-1965), *Marché aux Fleurs*, 1908. Oil on canvas, 17½ x 23½ in. Terra Foundation for American Art, Daniel J. Terra Collection, 1994.17. Photography © Terra Foundation of American Art, Chicago.





William Sergeant Kendall studied painting with Luc-Olivier Merson in France and Thomas Eakins at the Pennsylvania Academy of the Fine Arts. The influence of both is evident in his work. Kendall's brushwork owes a debt to Eakins, whose portraits show perceptive awareness of his sitters coupled with technical skill. Merson was a "classicist who insisted on precise drawing," and his teaching is evident in Kendall's careful attention to detail and frequent use of neutral backgrounds (Robert Austin, "William Sergeant Kendall: Painter of Children," *The Magazine Antiques*, 1983, 1024). In a 1910 article, Frank Jewett Mather Jr. described Kendall's style as a "classical intimist," with his classicism balanced by domesticity (Austin 1026).

while Margaret is in profile, a common compositional device for Kendall. Both figures are brought into sharp contrast, while remaining connected. Margaret's dark dress may signify adult womanhood, while the white dress of their daughter visually references youth and purity.

Margaret and Elisabeth's bond is visually explicit: their bodies nestle together, as Margaret softly places a kiss on her daughter's head. They are also tied together through the purple and green ribbon that dangles over Margaret's arm and loops over the back of the chair. Green and purple ribbons are associated with the suffrage movement. There is a tension in the work between a suggestion of women's suffrage and motherhood as a true vocation. Such tension adds significance to the painting,

I N T I M A T E P O R T R A I T S

William Sergeant Kendall's paintings highlight the mother-child relationships of the early 20th century by Anna Wäger

Kendall served as Dean of Fine Arts at Yale University from 1913–1922, and had been a painting instructor for several decades, supporting generations of art students.

Many of William Sergeant Kendall's works show the intimate relationship between mothers and children—often his wife, Margaret, and one of their three daughters, Elisabeth, Beatrice or Alison. *The End of Day* (1900) is an intimate portrait of Margaret and Elisabeth, and a reflection on turn-of-the-century perceptions about women and their children. Kendall was recognized as a talented painter of children; this painting is the first in his oeuvre to feature the child as the central figure. Elisabeth faces the viewer, her head at the central axis of the composition,

particularly at the turn-of-the-century, when suffrage was a burning question. By reading to Elisabeth, Margaret fosters literacy, which makes her an active participant in her daughter's future. The book is a circle of engagement, activated in the joining of hands—Elisabeth with her fingers placed sleepily between pages, and Margaret propping up the book for her child.

The End of Day received third place at the Carnegie Art Gallery's fifth annual exhibition in 1900, with a \$500 prize and a bronze medal, and second prize at the Worcester Art Museum's Exhibition the same year ("Pittsburgh—Exhibitions," *American Art Annual*, 1903, 239). Kendall was confident in the success of the painting, and in 1901 he continued exhibiting it, first at

William Sergeant Kendall (1869–1938), *The End of Day*, 1900. Oil on canvas, 34 x 33 in., signed and dated upper right. Courtesy private collection



William Sergeant Kendall (1869-1938),
An Interlude, 1907.
 Oil, 44 $\frac{1}{8}$ x 43 $\frac{1}{4}$ in.
 Smithsonian American
 Art Museum; Gift of
 William T. Evans.

the Pennsylvania Academy of Fine Arts and then in the *Pan American Exposition*. In commentary on the 1904 *St. Louis World's Fair*, a critic described the work as "the tenderness of a young mother and the natural charm of a tired child... united in this canvas, with exceptionally good color and drawing to produce a most pleasing picture" (*History of the Louisiana Purchase Exposition*, 1905, 501). Kendall's treatment of the figures is nuanced and arresting. He skillfully captures a particular, intimate moment: Elisabeth on the verge of sleep, the ritual of bedtime commencing. *The End of Day* was also reproduced as a print by Copley Print, with a copyright under Curtis and Cameron, suggesting continuing appeal.

We know little about Margaret Stickney Kendall; however, she was an educated woman and a painter in her own right. She met Kendall as a pupil in one of his classes at Cooper Union, and they were married in 1896 (Austin, 1025). The 1920 census lists Margaret as a teacher at a private school in New Haven, while the 1910 census lists her occupation as a painter. It is therefore completely fitting that she would be reading to her daughters, and encouraging their intellectual growth.

The End of Day successfully captures an intimate, fleeting moment, much like the mother and child paintings of Mary Cassatt. In her 1897 *Breakfast in Bed* (Huntington Library Collection) Cassatt has chosen the start of day as

her subject, an early morning moment between a mother and child. The child looks inquisitively out, while the mother protectively wraps her arm around the child, an intimacy mirrored in *The End of Day*.

In Kendall's *An Interlude* (Smithsonian American Art Museum, 1907), he utilizes a very similar format to *The End of Day*. The models are Margaret, and their middle daughter, Beatrice, again enjoying a personal moment with a book. This painting shows the artist's skillful treatment of fabrics and his nuances in pigment gradation. The color palette in *The Interlude* is more subdued, with tones of brown, grey, white, and the light mauve of the mother's dress. Beatrice



Mary Cassatt (1844–1926), *Breakfast in Bed*, 1897. Oil on canvas. Collection: The Huntington Library, Art Collections, and Botanical Gardens. Gift of the Virginia Steele Scott Foundation.

looks beyond her mother's affection and confronts the viewer. Margaret turns away from the artist, so we are not allowed to access her. Her thoughts are sublimated to those of her child.

Kendall's family was central to his art-making. In *The Critics* (Museum of Fine Arts Boston, 1910), Margaret and Beatrice examine a bust that the artist had made of his daughter. They form a triangular group: mother, child,

and artwork. Margaret is unusually prominent, and we are able to join the grouping in examining Kendall's work. It is another family scene, but one that allows us more of a window into Kendall's artistic practice. His family and his works were inextricably joined: they were both his critics, and his subjects.

Ultimately, *The End of Day* is nostalgic, and a bit melancholy. Children grow up, leave our laps, and go out into the wide world. These moments of quiet reading together are fleeting. But the end of day is a transition, not an ending. 1900 was a moment when female suffrage was becoming a possibility, and when educational options for women were expanding. Kendall's daughters were eyeing a brighter future, thanks in large part to the work of their mother. Kendall captured this moment of change. ■

William Sargeant Kendall (1869-1938), *The Critics*, 1910. Oil on canvas, 25 3/8 x 25 3/8 in., signed upper left: '© Sargeant Kendall'. Museum of Fine Arts, Boston; Gift of Elisabeth Kendall Underwood, Beatrice Kendall, Alison Kendall Parker, and Mrs. William Sargeant Kendall.



A.J. Kollar Fine Paintings

1421 E. Aloha Street
Seattle, WA 98112
t: (206) 323-2156
www.ajkollar.com



Samuel Colman (1832-1920), *Lake George*, 1864. Oil on canvas, 25¼ x 45¼ in., signed and dated lower left: 'Samuel Colman. 64'. Courtesy Thomas Colville Fine Art.

AN IMMERSIVE EXPERIENCE

*The American Art Fair celebrates 10 years of connecting
dealers and collectors of historic fine art* By Rochelle Beliso

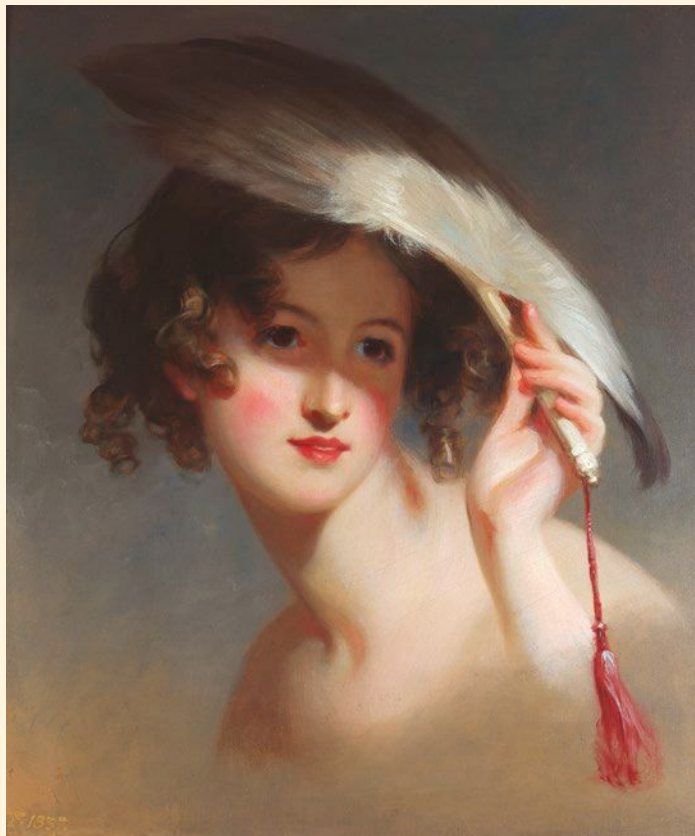
Ten years ago, fine art dealer Thomas Colville began to notice that how collectors were purchasing art was changing. Information and imagery was becoming more readily available on the internet and an increased number of art fairs and auctions were taking place. It was a different landscape than

when Colville started in the business 45 years ago, so what he decided to do was create a niche fair including some of the top historic American art dealers that took place at the same time as the fall American art auctions in New York City. *The American Art Fair* was born.

"We wanted a show to take advantage of the people coming in

for the auctions to visit the dealers," Colville says. "Because of the trends, I think people being short on time, they weren't going around to the galleries the way they used to. We needed to have all the dealers in one place around the time of the auctions so they could come and see the best art in the field in one place. That's how it really happened."

The show, featuring just 17 dealers, is the only fair to focus solely on historic American art of around the 19th and 20th centuries. It is a well-curated event that consistently brings to market strong, fresh examples of paintings and sculpture by name artists. Clients can not only view art, but also talk with dealers and learn about current trends through lectures. Colville elaborates, "We wanted to provide a venue where experienced



Thomas Sully (1783-1872), *Girl with a Fan (Blanche Sully)*, 1837. Oil on panel, 20 x 17 in.
Courtesy Debra Force Fine Art.



Thomas Cole (1801-1848), *View on the Tiber, Italy*, ca. 1841-42. Oil on wood panel, 10 x 14 in.
Courtesy Godel & Co. Fine Art.

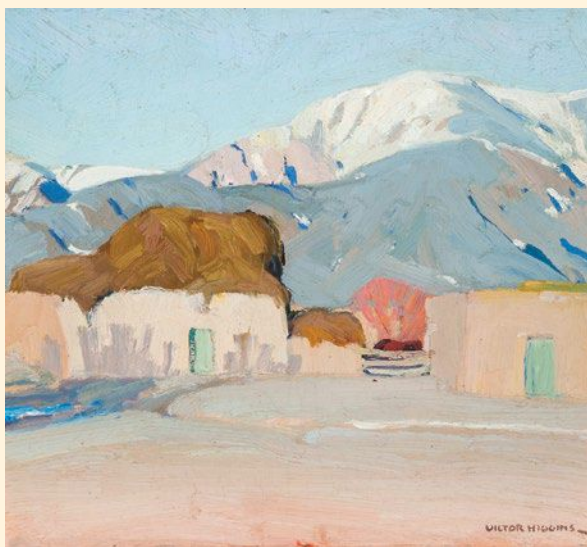
dealers, who had long reputations and the best things, could meet with clients in one place and really have an immersive experience with art as opposed to just seeing it on a digital platform.”

For 2017, *The American Art Fair* will return to the Bohemian National Hall for its 10th anniversary exhibition November 12 through 15. Doors will be open from noon to 6 p.m. with complimentary admission so attendees can experience the fair as many times as they would like. The show is also coordinated around the auctions and the *Just Off Madison* art walk, allowing collectors to experience the multitude of events that happen during *American Art Week*.

Participating in this year’s show will be Alexandre Gallery, Avery Galleries, DC Moore Gallery, Debra Force Fine



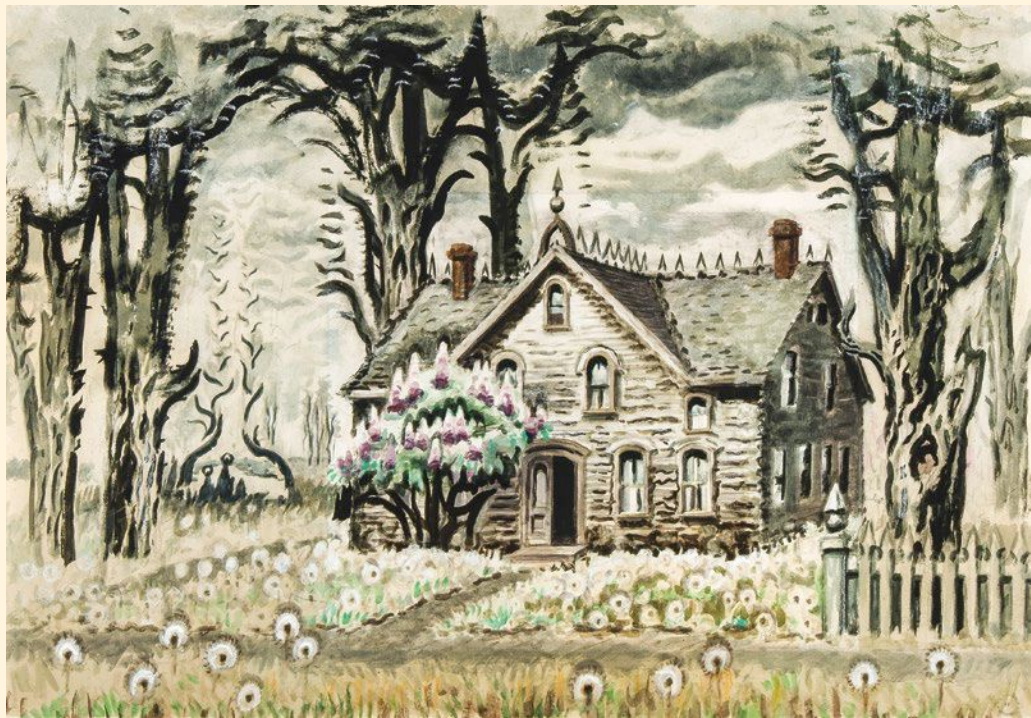
James Carroll Beckwith (1852-1917), *Ladies on the Lawn*, ca. 1890. Oil on panel, 11 $\frac{1}{8}$ x 15 $\frac{1}{4}$ in., signed lower right: 'Carroll Beckwith'.
Courtesy Avery Galleries.



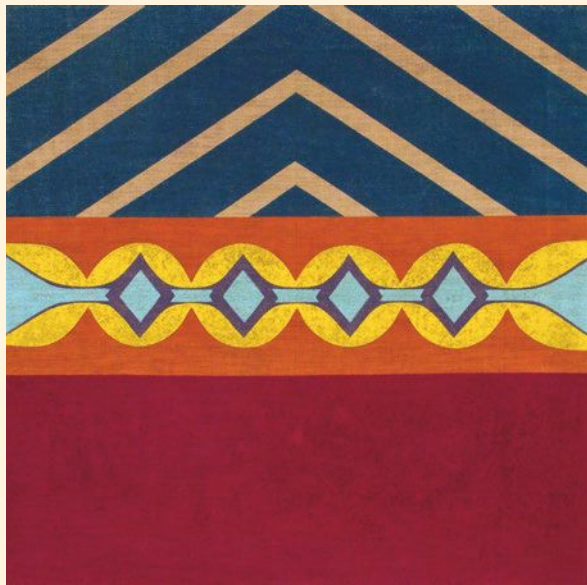
Victor Higgins (1884-1949), *Afternoon*. Oil on board, 12 x 13 $\frac{1}{2}$ in.
Courtesy Nedra Matteucci Galleries.



Raphael Soyer (1899-1987), *Waiting at the Station*.
Oil on canvas, 18 x 14 in. Courtesy Forum Gallery.



Charles E. Burchfield (1893-1967), *Lilacs, No. 2*, ca. 1939-63. Watercolor on pieced paper, 33 x 45 in., signed and inscribed with estate stamp at lower right: 'C.E. BURCHFIELD / 10 / FOUNDATION.' Courtesy Hirschl & Adler Galleries.



Judy Chicago (b. 1939), *Untitled*, 1964. Oil on canvas, 30 x 30 in. Courtesy Taylor | Graham.

Art, Driscoll Babcock Galleries, Forum Gallery, Godel & Co. Fine Art, Hirschl & Adler Galleries, James Reinish & Associates, John H. Surovek Gallery, Jonathan Boos, Menconi + Schoelkopf, Meredith Ward Fine Art, Nedra Matteucci Galleries, Questroyal Fine Art, Taylor | Graham and Colville's eponymous Thomas Colville Fine Art.

Each gallery brings their own specialty and expertise to the art fair, providing collectors a diverse sampling of American art. "We want to brand ourselves as a fair for historic American art," says Colville. "The idea is the artists we show are artists who have stood the test of time, who have been vetted by history as significant artists."

At his booth, Colville will present works by Eastman Johnson, George Luks and Max Weber, to name a few. He adds there is always art from George Inness, John La Farge and James Abbott McNeill Whistler, as he specializes in works by all three.

This year, Avery Galleries mounted a major exhibition focusing on American women artists and will have examples of work from the show on display in their booth. "We also intend on exhibiting a very rare and extremely fine painting by J. Carroll



Andrew Wyeth (1917-2009), *Heads Up (Study for "Breezeway")*, 1998. Watercolor on paper, 17 x 20 in. Courtesy Menconi + Schoelkopf.

Beckwith," says Nicole Amoroso, director of the gallery.

Godel & Co. aims to feature something for everyone including museums, seasoned collectors and those with a newfound interest in American art. "This year one of the highlights of our booth is a newly discovered still life of Cherokee roses by Martin Johnson Heade. The painting descended in the family of the artist, and to our knowledge, has never been exhibited before," says gallery director Katherine W. Baumgartner. "We will also bring a charming oil study by Thomas Cole titled *View on the Tiber, Italy*. In January, the Metropolitan Museum of Art will open an exhibition focused on Cole's transatlantic experiences, so we think our little oil is a timely addition to our booth."

At the Menconi + Scholkopf booth will be paintings and sculpture, including an important coastal painting by William Stanley Haseltine and Paul Manship's *Flight of Night*. "Haseltine's fidelity in depicting coastal geology was such that he was known in his day as a portraitist of rocks," says Jonathan Spies, director. "We'll have a great one on view with that level of craftsmanship in

abundance. Paul Manship may be best known today for his contribution of Prometheus at Rockefeller Center, and we are excited to present a beautiful tabletop sculpture, *Flight of Night*."

Hudson River works are common offerings from Questroyal Fine Art, with a piece from Sanford Robinson Gifford being among their highlights this year. They also will display a

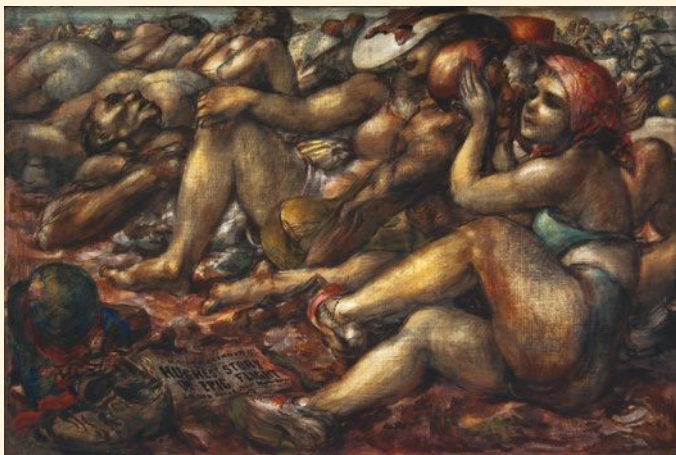
modern seascape by Fairfield Porter as well as works by Charles E. Burchfield, Ralph Albert Blacklock and more.

Examples of late-18th-century through early-20th-century artwork will be available from Hirschl & Adler Galleries. Included are pieces by John Singleton Copley, Frederic Edwin Church, William McCloskey, Childe Hassam, Robert Henri and Henry Fitch Taylor.

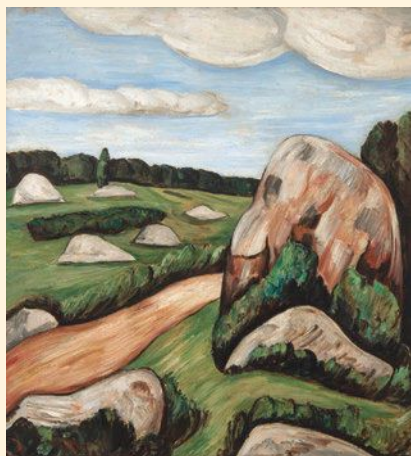
Having participated in the show for nine years is Debra Force Fine Art. "We'll be exhibiting several 19th-century paintings including a view of Niagara Falls by Albert Bierstadt, a William Bradford view off the coast of Martha's Vineyard, and genre works by James Beard, Eastman Johnson and Charles Weir," they share. "An early 1930s farm scene by Thomas Hart Benton and an Edward Hopper watercolor of Mexico will also be featured along with works by Robert Blum, Hugh Breckenridge, Cecil Howard, Grandma Moses and Thomas Sully, among others."

At the Meredith Ward Fine Art booth collectors will enjoy a selection of American modernist works. Highlights include a late seascape by John Marin and a rare New York City precisionist painting by George Ault, as well as pieces by Marsden Hartley and Arthur Dove.

First-time exhibitor Nedra Matteucci Galleries will display Western and



Reginald Marsh (1898-1954), *Coney Island Beach #1*. Tempera on Masonite, 23 3/4 x 35 1/4 in. signed: 'Reginald Marsh'. Courtesy John H. Surovek Gallery.



Marsden Hartley (1877-1943), *Summer en Route, Moraine – Dogtown*, 1931. Oil on board, 20 x 18 in., signed, dated and inscribed verso. Courtesy Jonathan Boos.



John Marin (1870-1953), *Movement: Racing Sea*, 1947. Oil on canvas, 22 x 28 in. Courtesy Meredith Ward Fine Art.

Southwestern masterworks. The gallery's selection is primarily New Mexico scenes "that span from early members of Taos and Santa Fe colonies through Georgia O'Keeffe and later modern artists."

In addition to the art that will be on view in the dealer booths, *The American Art Fair* prides itself on keeping collectors current with market trends through its lecture series. This year Avis Berman, an independent writer and art historian, will lead "The Butterfly and the Ashcan: The Impact

of Whistler on The Eight and their Circle" on November 12, while Melissa Wolfe, curator of American art at the Saint Louis Art Museum will host "American Painting at Mid-Century" on November 13. Both lectures will happen at 2 p.m., with seating available on a first-come basis.

"*The American Art Fair* has always been a place for those deeply connected to American art—curators and connoisseurs—to be able to see the best of the best under one roof.

But perhaps, more importantly, it is a welcoming show that has served an ambassadorial role for American art," says Spies. "Many collectors who don't consider themselves 'Americanists' have refocused their notions of how American art plugs into the broader context of their collecting. The focus of the fair and its manageable scale separate it from many other fairs, allowing seasoned veterans to dig deep and more casually interested to join the conversation." ■

THE AMERICAN ART FAIR

NOVEMBER 12-15, NOON TO 6 P.M. DAILY

10TH ANNIVERSARY LECTURES

NOVEMBER 12, 2 P.M.

The Butterfly and the Ashcan: The Impact of Whistler on The Eight and their Circle
Avis Berman, independent writer and art historian

NOVEMBER 13, 2 P.M.

American Painting at Mid-Century
Melissa Wolfe, curator of American art, Saint Louis Art Museum

BOHEMIAN NATIONAL HALL | 321 E. 73RD STREET
NEW YORK, NY 10021 | WWW.THEAMERICANARTFAIR.COM



In the corner of the living room are (top to bottom, left to right) William Sonntag (1822-1900), *Cabin in the Wilderness*, and Régis Gignoux (1816-1882), *Farm in Winter*, and an oil by James Gale Tyler (1855-1931) and Arthur Hoeber (1854-1915), *A Quiet Moment*. Above the sofa are Sanford Robinson Gifford (1823-1880), *An October Afternoon*, *Kauterskill Falls*, 1868 and Ferdinand Richardt (1819-1895), *Niagara Falls*. Next are an oil by William Sonntag (1822-1900), his *Distant Waterfall*, and William Hart (1823-1900), *Passing Storm Clouds*, 1864. The large painting is Dines Carlsen (1901-1966), *Bronze and Silver*. To the right of the Carlsen are Jasper Francis Cropsey (1823-1900), *Wildflowers*, 1859-67; Mauritz de Haas (1832-1895), *Sailing Ships Close to Shore*; and an oil by Andrew Warren (1823-1873).

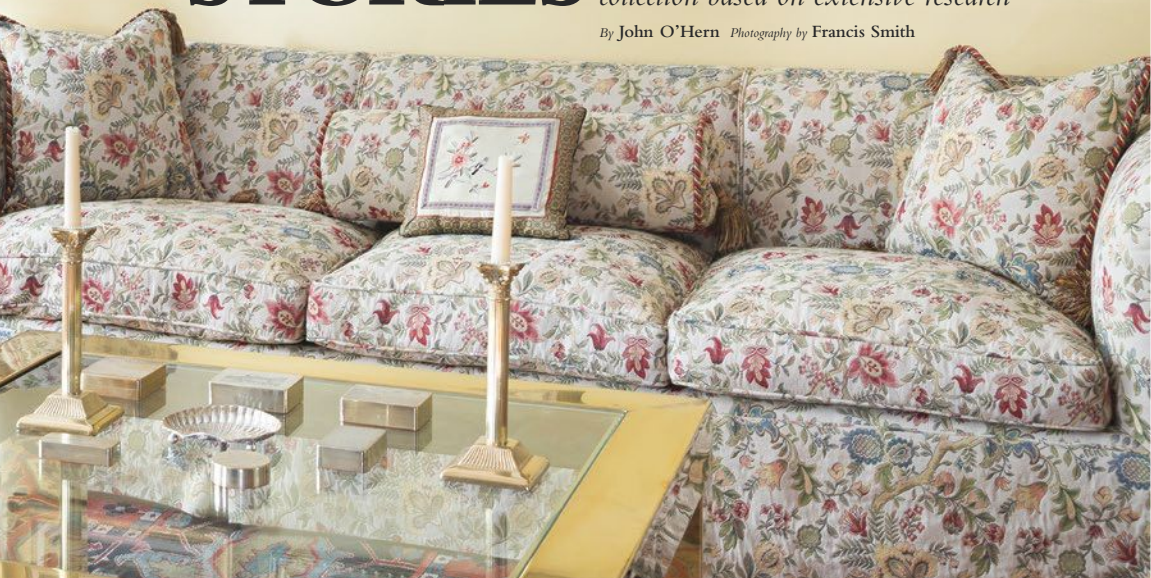




COLLECTING STORIES

Thomas and Marianne Davies build an art collection based on extensive research

By John O'Hern Photography by Francis Smith





In 1996 Thomas Davies was invited to write a text for Aldro Hibbard's first retrospective exhibition at the Rockport Art Association. Hibbard (1886-1972) painted primarily in Rockport, the small coastal Massachusetts town with a larger-than-life reputation for the artists who called it home and for those who visited to paint. Davies wrote, "Whatever period of Aldro T. Hibbard's work you prefer, he was a giant who truly knew his subject, perhaps better than any artist attempting to tackle one of nature's most unforgiving elements, snow. Elaine Hibbard [his daughter] reflected, 'He once said to me you have to let yourself go. I was surprised because of his reserve. But I really think he knows what's out there and he really loves what he sees, so much so he'll let himself go. He truly had immense feeling for it.'" Several years later, Davies' son, Kristian, wrote a book, *Artists of Cape Ann: A 150 Year Tradition*, and wrote an article about the exhibition based on it when



Top: Above the piano in the living room are a ship painting by Frank Boggs (1855-1926) and John Costigan (1888-1972), *Women and Children in the Forest*, followed by, from top, Guy Wiggins (1883-1962), *Out My Studio Window*, 1926; an oil by Walter Launt Palmer (1854-1923) and Marguerite Pearson (1898-1978), *The Red Dress*. Above the fireplace are Hayley Lever (1876-1958), *Harbor, St. Ives*, oil on panel and George H. Harvey (1855-1930), *Winter Brook, Annisquam*, oil on panel. In the center is Richard Miller (1875-1943), *En Bateau, Giverny*. On the far right, from the top, are Lever's *Concarneau Winter* and Harvey's *Winter Shadows, Annisquam*.

Inset: In the basement are (from left, top to bottom) Harry Vincent (1864-1931), *March Rockport*, and Paul Cornoyer (1866-1923), *Studio at East Gloucester*, followed by Claire Shuttleworth (1868-1930), *Inner Harbor*, above Harry Vincent (1864-1931), *Heading Out*. In the center is Vincent's *Alongside Motif #1*. To the right of the Vincent are Anthony Thieme (1888-1954), *Sunlight and Shadows*, and a painting by Emile Gruppé (1896-1978), followed by, on the far right, Harriet Randall Lumis (1870-1953), *Evening at Gloucester*, oil on panel; Louise Upton Brumback (1872-1929), *Good Harbor Beach - Twin Lights, East Gloucester*; and Frederick Waugh (1861-1940), *Breaking Surf, Cape Ann*, 1910.



In the dining room are George L. Noyes (1864-1951), *Yawl in Gloucester Harbor*, oil on canvas, on the left, and Robert Spencer (1879-1931), *One O'Clock Break*, oil on canvas.



In the master bedroom are, from left, Richard Miller (1875-1943), *Reverie*, oil on canvas; Leopold Seyffert (1887-1956), *Vollendam Family*, 1912 and Charles Hawthorne (1872-1930), *Miss Wilson*, oil on canvas.

it was shown at Lyme Academy in 2003. Tom Davies recounts, "Sometime later I was walking down the street in Rockport and Elaine walked up to me and said, 'Tom, I like your son's article better!'"

His book *Collecting Stories: 400 Paintings – 400 Stories*, is full of humorous anecdotes as well as the passion that starts a collector off and the wisdom he gains over time.

In it he wrote about meeting Hibbard several times before taking his father to meet him at his studio. Despite Hibbard's vibrant conversation he was embarrassed to see his father's mind wandering, "Then I saw the light bulb physically turn on and my father fully engage the master painter of New England snow."

His father said, "Mr. Hibbard, when I was a struggling art student at Krause, I remember being so deeply moved by a large landscape print that I purchased it with what little money I had and returned to the studio with the only work of art I owned. I proceeded to cover it with a thin coat of varnish,



In the master bedroom above the dresser are Elihu Vedder (1836-1923), *Capri* and William McGregor Paxton (1869-1941), *Little Girl in Pink*. To the left of the fireplace is Edwin Austin Abbey (1852-1911), *Woman on Park Bench* above an oil by Mabel Woodward (1877-1945). Above the fireplace are an oil by F. Luis Mora (1874-1940) and Raoul De Longpré (1843-1911), *Yellow Roses*.

press a fresh canvas onto the surface and remove it, leaving a texture resembling a real oil painting. That print was a classic Aldro Hibbard snow scene. It is truly an honor to meet you."

"Boy was I proud," Davies wrote. "The two men hit it off like the best

of friends, and my father purchased the first painting he ever owned, a New England snow scene by Aldro Hibbard titled *Stream in Winter*."

Tom Davies acquired his first painting at the 1965 Salmagundi Club auction in New York. "I spent a shattering \$75 on



Clockwise from top left: In the kitchen above the sideboard is Dines Carlsen (1901-1966), *T'ang Reflection*, 1931. Above the door is Andrew J. H. Way (1826-1888), *Red Wine and Orange*, 1879. In the adjoining room is Dines Carlsen's *Oriental Reflections*, 1931. At the top of the stairs is the couple's favorite painting *Hard Times*, 1879, by John George Brown (1831-1913). In the bedroom are, from left, Bruce Crane (1857-1937), *The Country in November* above Aldo Hibbard (1886-1972), *Marseille Harbor*. The large snow scene is Aldo Hibbard's *Jeffersonville Winter*. Then an oil by William Chadwick (1879-1962) above *La Blanchisseuse* by Frederick Porter Vinton (1846-1911). Above the bed, from left, are *Winter Light*, Hobart Nichols (1869-1962); Leon Foster Jones (1871-1940), *A Summer Landscape*, 1909, and an oil on canvas by Emile Gruppé (1896-1978).

a small oil by John Pellow titled *Sunlight and Shadows*. I was now officially in the game, age 25..."

Fifty years later, he says, "I'm still collecting. I'm also a dealer. I find when I'm looking at what's coming up at the auctions or in the galleries, my mind is working on two tracks—looking for something at a good price to take into inventory and also something to keep. Occasionally I'll buy something for sale and want to keep it. I'm partial to Cape Ann paintings and prone to coastal harbor images. They resonate more than perhaps anything else. Once I paid too much for a William Lester Stevens harbor scene because I didn't want anyone else to have it," he laughs.

Davies does extensive research on the works he acquires. "I'm old school," he says. "I stand behind the works

I sell and I want to be able to show the prospective buyer that the work stands up to the artist's other work and that the price is fair. I believe in information that establishes the credibility of a painting and I like to provide the buyer with the best research file I can put together.

"Years ago," he continues, "Grand Central Galleries had a show of women artists, *The Genius of the Fair Muse*. There was a painting incorrectly titled *Gloucester* (it's Rockport) by Claire Shuttlesworth (1868-1930). I'd never heard her name but it was Cape Ann and I said 'I gotta have it even if it's the only one she ever painted.' Her palette, brushwork and composition are sophisticated and her sense of architecture and perspective was good. And it had an emotional pull. I responded to the emotional kick and

filled in the common sense later."

William McGregor Paxton studied at the École des Beaux-Arts under Jean-Léon Gérôme and was a major Boston School painter. The first Paxton in the collection was acquired at Vose Galleries in Boston in 1978. The second came into the collection in an unusual manner.

Davies recounts that when his wife, Marianne, picked him up at the train one day she asked "Is William Paxton important?" When she told him she had one he immediately questioned her about the subject. "I was gradually working my way up the food chain of desirability, from least to most." She answered no to each query and told him he would see when they got home. What he saw was a murky frame covered with fireplace soot. When he

removed the frame and the glass he saw the glass was covered with soot on the inside “resulting from static electricity, I guess.” As he viewed it “from the blackened sooty back...I turned showing the front side to my wife. Her face said it all, and I can’t adequately describe her expression.” Marianne had discovered the Paxton in a local consignment shop and purchased it for \$900, “one of the best discoveries of 40 years of collecting.” Ten years later the pastel of a young girl in a pink dress still commands a wall in their home.

Both Tom and Marianne point out J.G. Brown’s *Hard Times* as their favorite painting. Known for his myriad paintings of street children—bootblacks and flower sellers—Brown surpassed himself in this painting. Davies calls it “one of the most sympathetic yet dignified paintings I have ever seen.” His research showed that the original title was *Hard Times, Massa*, empathetically shortened in later times.

In an essay “Raised on Art,” Kristian Davies writes about a painting on another wall of his family home in his brother Erik’s bedroom. “My brother spent his childhood with an enormous N.C. Wyeth painting hanging above his bed. At the time we did not ponder the differences between strict illustration and fine art; it was just a picture. Its infinite mystery and almost Gothic stature made us wonder if this Nordic-looking man was somehow a Viking relative of my Danish-born mother. To kids, few things are truly ‘cool,’ yet I remember staring up at that epic image of ancient majesty and being silent. In the words of Albert Camus, ‘Perfection seals our lips.’ I often wondered why my brother got to have the Wyeth in *his* room.”

Thomas Davies ends the introduction to his book with heartfelt and earnest advice. Writing of the process of assembling the information and stories he says, “I will really feel the effort justified if young families with children grasp the impact that a creative, art-filled environment will have upon their children. You will be doing them a lifelong service and perhaps even contributing to a better world.” ■



Thomas and Marianne Davies in their living room. Behind them are George L. Noyes (1864-1951), *The Yellow Shed Viewed from Banner Hill*, oil on panel; an oil by John Henry Twachtman (1853-1902) and Guy Wiggins (1883-1962), *Along the Beach, St. Ives*, oil on panel. To the right are, from the top, Gardner Symons (1861-1930), *Along the Deerfield River*, oil on panel and his *Winter Scene, Red Barn*, oil on panel.



In the Green Room is an Everett Shinn (1876-1953) pastel from 1930, *Dancing Before the Lights*, to the left and above and Walter Launt Palmer (1854-1932), *Farmhouse in Winter*, 1890, watercolor and gouache. On the facing wall are Childe Hassam (1859-1935), *Backyard in Antwerp*, 1883, watercolor; Walter Launt Palmer, *The Winter Fence*, watercolor and gouache and Chauncey Ryder (1868-1949), *Edge of the Pasture*.

GALLERY SHOWS

Previews of upcoming shows of historic American art at galleries across the country.



Albert F. Munroe (1844-1925), *Fruit in a Compote (detail)*, 1876. Oil on canvas, 21 $\frac{1}{4}$ x 17 in., signed and dated lower right. Available at Godel & Co.

74 'Conviction of Greatness'

The Enormity of the Possible at Paul Kasmin Gallery features seminal artists of the American modern movement

78 Fields of Color

D. Wigmore's fall season at a new gallery kicks off with an exhibition of Sally Michel's later works

80 Braving the Elements

Aldro T. Hibbard snowscapes fresh from the artist's estate on view at Vose Galleries

84 Fictive Space

Godel & Co. features the still life collection of William and Abigail Gerdts

88 Our Metropolis

New York City is the star of Hawthorne Fine Art's latest exhibition

90 Modernist of the Adirondacks

D. Wigmore features oil, gouache and watercolor landscapes from Harold Weston in a new exhibition

92 Shadows of the Night

Alison Jacques Gallery presents a solo exhibition of Dorothea Tanning's ballet and theater designs

‘Conviction of Greatness’

The Enormity of the Possible at Paul Kasmin Gallery features seminal artists of the American modern movement

Through October 28

Paul Kasmin Gallery

297 Tenth Avenue

New York, NY 10001

t: (212) 563-4474

www.paulkasmingallery.com



Gaston Lachaise (1882-1935), *Head of a Woman, Egyptian head*, 1923. Bronze, burnished with light brown highlights, 13 x 8 x 8 in. © Lachaise Foundation. Courtesy Private Collection, New York.

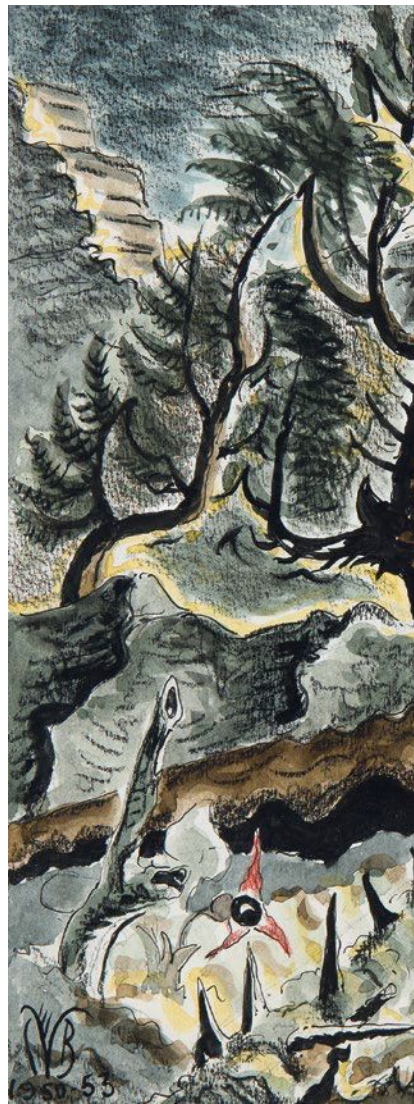
Mark Rothko (1903-1970) and Milton Avery (1885-1965) met in the late '20s and Rothko was a frequent visitor to Avery's studio—as were other artists of Rothko's generation. The two painted together in Provincetown in 1957.

Rothko delivered a eulogy at Avery's memorial service and said, “This conviction of greatness, the feeling that one was in the presence of great events, was immediate on encountering his work. It was true for many of us who were younger, questioning and looking for an anchor...

“I cannot tell you what it meant for us during those early years to be made welcome in those memorable studios on Broadway, 12nd Street and Columbus Avenue. We were, there, both the subjects of his paintings and his idolatrous audience. The walls were always covered with an endless and changing array of poetry and light.

“There have been several others in our generation who have celebrated the world around them, but none with that inevitability where the poetry penetrated every pore of the canvas to the very last touch of the brush. For Avery was a great poet-inventor who had invented sonorities never seen nor heard before. From these we have learned much and will learn more for a long time to come.”

The influence of artists of different generations, styles and temperaments can be direct or it can be by osmosis. It can



also be unexpected.

Paul Kasmin Gallery in New York and its guest curator Priscilla Vail Caldwell have assembled the exhibition *The Enormity of the Possible* through October 28. The exhibition presents the connections between the modernists and the abstract expressionists, comparing Avery, Oscar



Charles E. Burchfield (1893-1967), *Sun and Rocks*, 1950-53. Ink, conte crayon and watercolor on buff wove paper, 12 x 17 in.
Courtesy private collection, photo by Joshua Nefsky

Bluemner, Charles E. Burchfield, Stuart Davis, John Marin, Elie Nadelman and Helen Torr with Lee Krasner, Jackson Pollock and Rothko.

The gallery notes, "Bound by no 'school' or manifesto, modernists played a role in initiating the shift in focus of the international art world from Paris to New York. Many had lived through

both World Wars and witnessed seismic changes to America's social, economic and political landscape. Emerging from this turmoil, many rejected European romanticism and acknowledged abstraction as a vehicle of freedom, a way to express a purer experience—a point of view that would be fully embraced by many of the future

prominent figures of the New York School. There are many examples; for instance, Marin's painting *Movement, VI* from 1946 divides the composition into zones, foreshadowing Rothko's format of stacked rectangles. Burchfield's *Sun and Rocks*, 1953, employs an overall rhythm reminiscent of Pollock's poured canvases and Stuart Davis' late work



Lee Krasner (1908-1984), *Seated Figure*, 1938-39. Oil and collage on linen, 25 x 18 in.
© 2016 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

with its hot colors and hard edges, a precursor to both pop and minimalism... Davis was among the first to consider music in conjunction with painting, evident in his bold use of colors and expressive lines that recall a similar rhythm and vigor to that of jazz."

Burchfield (1893–1967) began his painting *Sun and Rocks* in 1918 and, as he often did in the 1950s, returned to it and revised it, painting over parts and adding strips of paper to extend it. Burchfield scholar Nancy Weekly notes the earlier painting was titled *The Song of the Peterbird*, but the bird has disappeared in the artist's revision. She explains, however, the "reverberations of the peterbird's song" can be seen along the edges of the rocks and adds that the music of



John Marin (1870–1953), *Movement VI*, 1946. Oil on canvas, 22 x 28 in. Courtesy private collection © The Estate of John Marin / Artists Rights Society (ARS), New York.



Beethoven was playing in his mind as he painted.

Pulitzer Prize-winning critic Holland Cotter called Burchfield "the 20th-century mystic of American light."

Krasner's *Seated Figure*, 1938–39, is in the exhibition. She studied with Hans Hofmann (1880–1966) and later worked with and married Pollock (1912–1956). Krasner (1908–1984) related in an interview, "...instead of working with an object in front of me, be it a still life or a landscape or a model or whatnot, and abstracting it—which is the process I had been working in via Hofmann, which is Cubism—I met Pollock, who started with a blank canvas. And it took me some three years to digest this point. So, by the time I'm at this, I was working from that same source. That is to say, I'd confronted myself with a blank canvas and started to make something happen on it." (Oral history interview with Lee Krasner, 1964 Nov. 2–1968 Apr. 11. Archives of American Art, Smithsonian Institution.)

European influences were myriad, but the artists of the period celebrated the unique qualities of America from its landscape to its mixed culture and the traditions of jazz. The gallery notes, this "intimate exchange of approaches and modes of critical thinking incubated an entirely new and purely American aesthetic that would define art in the 20th century." ■

Arthur Dove (1880–1946), *Untitled*, 1945. Oil on canvas, 12 $\frac{1}{8}$ x 9 in., signed lower center: "Dove". © The Estate of Arthur Dove. Courtesy private collection.

Fields of Color

D. Wigmore's fall season at a new gallery kicks off with an exhibition of Sally Michel's later works

Through November 22

D. Wigmore Fine Art

152 W. 57th Street
New York, NY 10022
t: (212) 581-1657
www.dwigmore.com

*By DeeDee Wigmore, president,
D. Wigmore Fine Art, Inc.*

D.Wigmore Fine Art opens their new gallery at Carnegie Hall Tower with an exhibition of paintings by Sally Michel, Milton Avery's wife, from 1953 to 1988. The 22 paintings featuring primarily landscapes, as well as figurative and animal subjects, come from the Sally and Milton Avery Arts Foundation.

Milton Avery (1885–1965) and Sally

Michel (1902–2003) met the summer of 1924 painting out-of-doors in Gloucester, Massachusetts, and married in 1926. When Milton followed Sally to New York, he had not yet experienced the European modernism taking New York by storm. Through the late 1920s into the 1940s, Avery and Michel developed their approach to art together.

Sally Michel did commercial art work for 20 years so Milton Avery could devote his time to painting. She did illustration jobs at home, so the two were always together. They sketched out-of-doors on paper, then developed their sketches into oils at home. Art was their Holy Grail and discussed all the time. Friendships with Mark Rothko, Adolph Gottlieb and Barnett Newman began in the 1930s and continued on vacations taken together in Vermont, Gloucester and

Provincetown. On those vacations everyone worked on their own, then met on the beach and at dinner to talk art. The group would verbally take a painting apart and suggest other approaches to color, shapes and form to make a new kind of art. It was the old story of young artists finding their personal style while differentiating their art from that of previous generations. The group built on Pierre Bonnard's exploration of color to express personal feelings and flattening of space to alter the viewer's perspective. For Rothko, Gottlieb and Newman, this led to Abstract Expressionism. For the Averys, it led to a new kind of abstracted realism. These artists were at the fork in the road when Abstraction took two different paths. That is why the Averys are important artists.



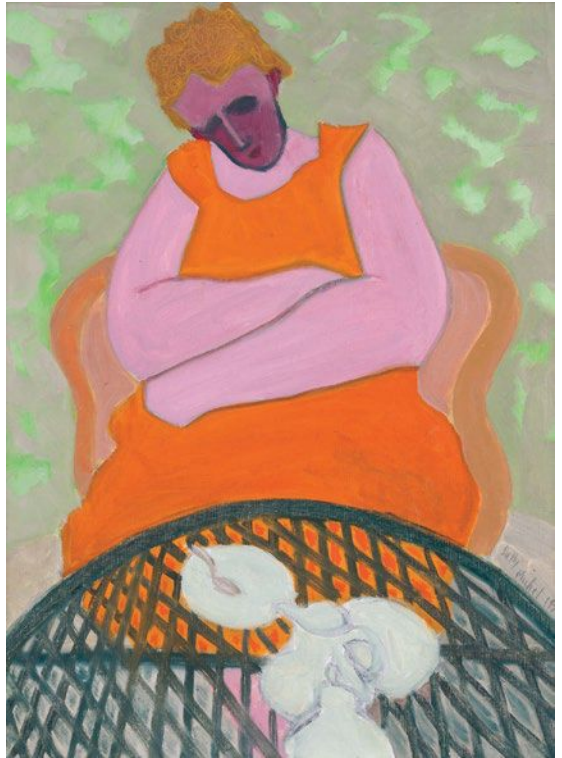
Sally Michel (1902–2003), *Fall Hills*, 1963. Oil on board, 15 x 30 in.



Sally Michel (1902-2003), *Sunlit Mountain*, 1984. Oil on canvas, 36 x 54 in.



Sally Michel (1902-2003), *Snowy Field*, 1975. Oil on board, 40 x 50 in.



Sally Michel (1902-2003), *Ida*, 1970. Oil on board, 24 x 18 in.

The group also discussed new ideas about the size of paintings. Rothko had taken from reading Plato that size had a relationship to beauty and reasoned large scale paintings that fill the viewer's entire field of vision make the greatest impact. Rothko and Gottlieb's large canvases stimulated the Averys to try their own in the summer of 1957 when they were all in Provincetown. Before then, Michel's paintings were small, as only Avery had the studio space to work on larger canvases. In Provincetown, she painted some 24 by 30 inch canvases, while Avery scaled up to 60 by 70 inches. In the late 1960s, with studio space of her own, Michel further increased her canvases to 40 by 50 inches.

The core rule for the Averys was "never invent imagery." Representational references provide an inexhaustible supply of motifs continually replenished

by the visible world. The Averys' goal was to present nature within an abstracted two-dimensional design rather than the traditional three-dimensional view. To achieve their desired perspective, the Averys used devices such as diagonal thrusting lines, steep perspective and tilted or overlapping planes of color, as well as minimal detail. Michel simplified her landscapes, yet kept their natural order. Her trees are always rooted to the ground. All of this can be seen in *Sunlit Mountain*, 1984. Michel and Avery's paintings moved away from the description of individual parts of a subject to achieve a harmony of the whole, similar to later Color Field abstraction.

From the early 1970s on, Michel often mixed large amounts of turpentine into her paints for a dry and unobtrusive surface and muted color harmonies. She applied thin washes over another to add a sense of transparency

and atmosphere. Her choice of canvas, slightly absorbent but not too rough, was also selected to help flatten perspective. Colors suggest Michel's emotional response to her subject. This can be seen in the titles of her paintings, like *Fall Hills*, 1963, or *Snowy Field*, 1975, where the colors might not immediately evoke the season.

For 40 years Sally Michel painted beside Milton Avery, and they discussed art constantly. Together they developed a synthesis of abstraction and realism. Michel built her style in an atmosphere of discussion and experimentation with great American abstract artists. She and Milton retained their realist references, but they used unusual perspectives, simplification and overlapping and non-objective colors to create a modern picture.

The exhibition runs through November 22. ■

Braving the Elements

Aldro T. Hibbard snowscapes fresh from the artist's estate on view at Vose Galleries

November 7-December 2

Vose Galleries

238 Newbury Street

Boston, MA 02116

t: (617) 536-6176

www.vosegalleries.com

Aldro T. Hibbard (1886–1972) was captain of his baseball team at Dorchester High School in Massachusetts for four years. In 1906, the mayor of Boston, John Francis “Honey-Fitz” Fitzgerald, threw the ceremonial first ball to start the season. Fitzgerald was the grandfather of John Fitzgerald Kennedy.

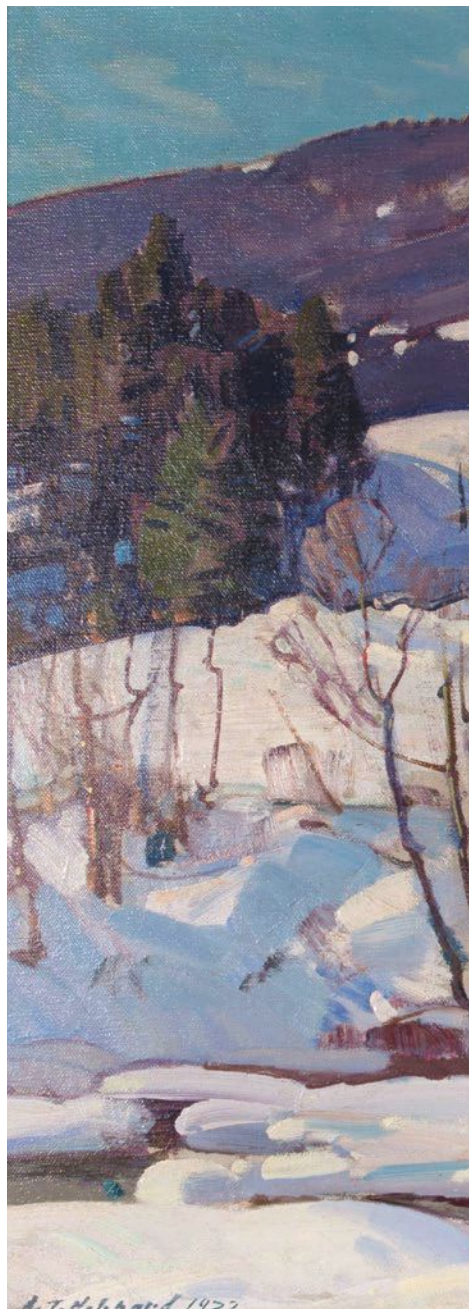
Baseball was a lifelong passion for Hibbard as was the outdoors. He studied painting at the Massachusetts Normal Art School in Boston and later at the Boston Museum School under Frank Benson and Edmund Tarbell. In 1933 he was elected to the National Academy of Design.

Vose Galleries in Boston, which has shown his work since 1919, presents the exhibition, *Aldro T. Hibbard: The Lure of Winter*, November 7 through December 2.

Hibbard was inspired by snow and trekked deep into the hills of Vermont to find the perfect vantage point to begin his canvases. His biographer, John L. Cooley, wrote in his book *A. T. Hibbard N.A., Artist in Two Worlds*, “Painting a winter scene, with a spring brook in the foreground, he didn’t finish the

canvas at one sitting...and went back the next day. The water had frozen. He couldn’t wait for a thaw, because the snow would melt, leaving brown patches he didn’t want. ‘So,’ he recalled, ‘there was nothing for me to do but start the brook running again. It took an hour to chop the ice. Then I went to my easel and had no further interruption from natural phenomena.’” Cooley also wrote, amusingly, that for Hibbard, “A is for Art, B is for Baseball; here endeth the alphabet.”

In 1919 Hibbard moved to Vermont. The following year he discovered Rockport, Massachusetts, north of Boston on Cape Ann, where he was instrumental in forming the Rockport Art Association—as well as a baseball team. The gallery notes, “Each year, once the cold descended on New England, Hibbard would depart Rockport, Massachusetts, and settle into his Jamaica, Vermont, farmhouse, spending the next several months rendering the grand vistas and charming snow-caked hamlets found throughout his adopted state. The long winters not only provided Hibbard with an abundance of snow, but also the idyllic themes of bygone days—quaint clapboard homes, sprawling pastures, dense forest interiors—that were fast disappearing. He planned his outings well in advance by studying weather forecasts, dressing in countless layers, even crafting a special knit glove through which he’d grasp his brush, before finally donning his snowshoes



Aldro T. Hibbard (1886–1972), *Morning Sunlight, Vermont*, 1933. Oil on canvas, 20 x 24 in., signed lower left: ‘A. T. Hibbard 1933.’

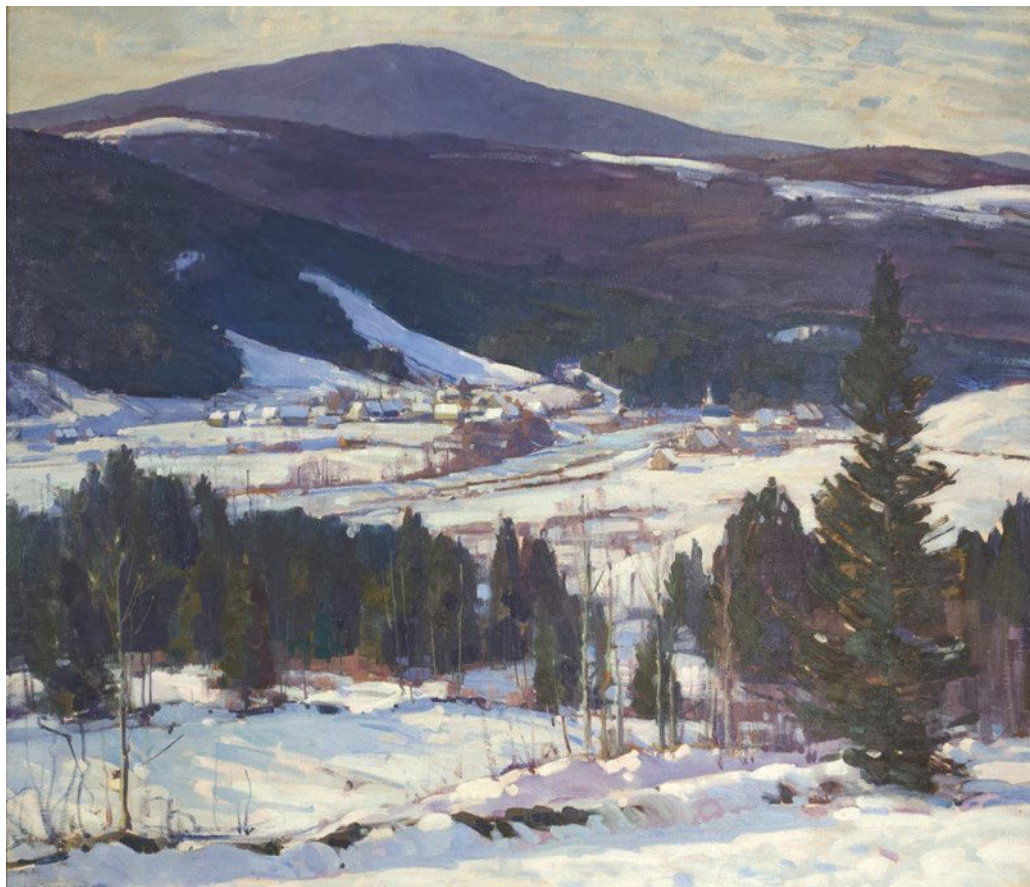




Aldro T. Hibbard (1886-1972), *Sunlit Peak, Lake Louise, Canadian Rockies*. Oil on canvas, 28 $\frac{1}{4}$ x 36 $\frac{1}{4}$ in., signed lower right: 'A. T. Hibbard'.



Aldro T. Hibbard (1886-1972), *Snow Laden Trees*. Oil on canvas, 24 $\frac{1}{4}$ x 32 $\frac{1}{4}$ in., signed lower right: 'A. T. Hibbard'.



Aldro T. Hibbard (1886-1972), *Bondville, Vermont*. Oil on canvas, 30 $\frac{1}{8}$ x 34 in., signed lower left: 'A. T. Hibbard'.



A young Aldro T. Hibbard painting in the snow.

and trudging out to his chosen spot.”

Although he painted the landscape in all its seasons, he is best known for his depiction of snow. A reviewer in Boston wrote, “Others paint snow that looks like white paint streaked with blue and yellow. Hibbard paints snow that never looks like anything else but snow.”

Studying in Boston, Hibbard visited the Museum of Fine Arts and admired the work of Willard Metcalf (1858-1925), another New England painter who painted outside in the winter. Metcalf often painted with “broken color” in the manner of the impressionists. Hibbard had observed, “Monet made sense. I liked his color

separation and the effects he got. I decided broken color was for me.” Hibbard’s intimate familiarity with the outdoors allowed him to see the subtleties of light on snow and his skill enabled him to relate it on canvas.

Hibbard’s *Morning Sunlight, Vermont*, depicts a bucolic scene of a farm hunkered down among the drifts of heavy snow painted with thin veils of color.

He wrote, “My forte is being outdoors. That’s where most of my life has been spent, by choice. That’s where you get the stimulation and the excitement of the unexpected. Nature won’t come to your studio, you must go to her.” ■

Fictive Space

Godel & Co. features the still life collection of William and Abigail Gerdts

November 2-December 8

Godel & Co.

506 E. 74th Street, 4W

New York, NY 10021

t: (212) 288-7272

www.godelfineart.com

When Katherine Baumgartner was a graduate student at the University of Virginia specializing in ancient and medieval art, she took a seminar on American still life. The

text for the seminar was *Painters of the Humble Truth: Masterpieces of American Still Life, 1801-1939* by William H. Gerdts, one of the first books on the subject. "That was it," she says, "I credit his passion and scholarship on the subject to changing my mind and moving me into American art. I've now known him and his wife Abbie for over 30 years. It's always a treat to visit them in their apartment which is full of paintings, floor to ceiling. Most dealers in our field go to him for advice."

Howard Godel, an authority on toy trains, "went to purchase a 1929 train set from Bill about 35 years ago.

I was amazed at their apartment loaded with all these American still lifes. They didn't know I had a modest collection at the time. I continued to collect and my wife, Melinda, and I became friends with Bill and Abbie. We would travel together and visit museums. It was inspiring and quite wonderful to be able to walk among great museum collections with people who know the art so well. Bill is the foremost expert of American still life paintings, and Abbie is the Homer expert and is the compiler and editor of the Homer catalogue raisonné."

In 1979, Godel opened a gallery



George Hetzel (1826-1899), *Melon, Grapes, and Peaches on a Tabletop*, 1863. Oil on canvas, 10 x 15¼ in., signed and dated lower right.

in New York. Godel & Co. is renowned for offering “the finest quality 19th- and early 20th-century American art to private and corporate collectors, dealers, and museums.” Katherine Baumgartner is its director.

The gallery is presenting the exhibition *A Lifetime of Collecting Selections from the William & Abigail Gerdts Collection of American Still-Life Painting* November 2 through December 8.

Godel comments, “Bill and Abbie have treasured these paintings for so long, I’m honored that they chose us to offer these pieces to the public. We have been the biggest dealer in American still lifes for 25 years. It’s the right venue. There will never be another chance to buy such rare paintings.”

When Gerdts was an undergraduate at Harvard’s School of Arts and Sciences department of art history, he rented a room from Edouard and Judy Sandoz who often took him to their summer home in New Hampshire. On one trip they stopped at an antique shop and saw two paintings, one of apples and one of oranges. In his essay for the catalogue to the exhibition he writes, “These had been painted in 1865 by Anna Eliza Hardy of Bangor, Maine. Ms. Hardy became the state’s leading still-life specialist in the late 19th and early 20th century. Edouard purchased the *Apples*, I the *Oranges*. I know not where the *Apples* are but the *Oranges* became the first still-life painting that I acquired.”

Three Oranges by Anna Eliza Hardy (1839–1934) is in the exhibition. The catalogue text adds, “Hardy began painting with [her father’s] encouragement when she was sixteen years old. She also studied with Abbott Handerson Thayer in New Hampshire, and briefly in Paris with George



Martin Johnson Heade
(1829-1904), *Roses*. Oil on canvas
mounted on Masonite, 10 x 6 in.

George Henry Hall (1825-1913), *Strawberries*. Oil on canvas 8½ x 6¼ in., signed lower right.

Jeannin, a leading flower painter. Hardy's early still lifes tend to focus on scientific accuracy, while her later work shifted to a softer, more painterly portrayal of her subjects."

Gerds comments, "What attracted me especially in the painters whose works I acquired was a combination of their pomological and floracultural accuracy with their trained gifts in delineating, composing, and coloring—reflections of the scientific concerns of the era along with the growing appreciation of still life in the United States that began about 1850, as reflected in exhibitions and familial inventories of that time."

He concentrated on mid-nineteenth century still life painters and remarks, "The only mid-century painter who was beyond my paycheck was Martin Johnson Heade [1819–1904]; thus I had to be content to have that painter's place in the collection taken by his tender study of *Roses*." For those

William Oscar Roeleck (1883-1910), *Vegetable Still Life*, 1888. Oil on heavy cardboard, 14 x 12 in., inscribed lower right.





Anna Eliza Hardy (1839-1896), *Three Oranges*, 1865. Oil on board, 10½ x 12½ in., signed and dated lower left.

whose paycheck precludes the several million dollars for a Heade landscape or tropical orchid, *Roses* is a worthy representation of the artist with a prestigious provenance.

I commented on the translucency of the grapes and the transparency of the drops of water in the painting *Melon, Grapes, and Peaches on a Tabletop*, 1863, by George Hetzel (1826-1899), whom Godel says is “one of the finest still life painters to come out of western Pennsylvania.” The catalog entry observes, “Hetzel also treated his fruit and game subjects less as precious

objects to be marveled over than as solid specimens to be heartily enjoyed.”

Gerdt's comments, “I have now been a collector of American still-life paintings for over sixty years—more if we include Anna Eliza Hardy's *Oranges*. This pursuit has offered tremendous aesthetic and visual satisfaction, as well as providing intellectual challenges, along with the excitement of discovery. ‘Ownership’ and ‘value’ as such were the least of my concerns. If a fellow collector acquired a painting which had also attracted me, but got there first, or could afford what

I could not, the picture had ‘found a good home’ and that was fine.

I enjoyed the beauty of the individual paintings, the success of each painter in creating the simulacrum of the original fruit or flower, his or her ability not only to create the actual shape of their subject in a fictive space in three-dimensional terms, but also in successfully placing them onto supports as well as manipulating the lighting so as to augment their spatial reality. I equally enjoyed getting to ‘know’ each artist, if admittedly at second hand.” ■

Our Metropolis

New York City is the star of Hawthorne Fine Art's latest exhibition

Through December 8

Hawthorne Fine Art

12 E. 86th Street, Suite 527

New York, NY 10075

t: (212) 731-0550

www.hawthornefineart.com

New York has a magnetic quality, attracting artists from all over the United States, calling on them to create their own portrayals. The same principle has held true for over 150 years. *Our Metropolis: Paintings of New York by American Artists* at Hawthorne Fine Art presents city scenes spanning a hundred years, from the Hudson River School to the Modern movement.

"I've always witnessed an interest in New York City subjects. I think they can trigger fond memories of the city and also serve as historic documents of its ever-changing physicality," Jennifer Krieger, owner of Hawthorne Fine Art, says of the impetus for the exhibition. "There is a timeless quality to all of the works we chose for the exhibition and we hope viewers of the show can escape into these scenes and their



Mary Fairchild Low (1858-1946), *Battleships on the Hudson River*, 1919. Oil on canvas 22 x 29 in., signed and dated lower right.

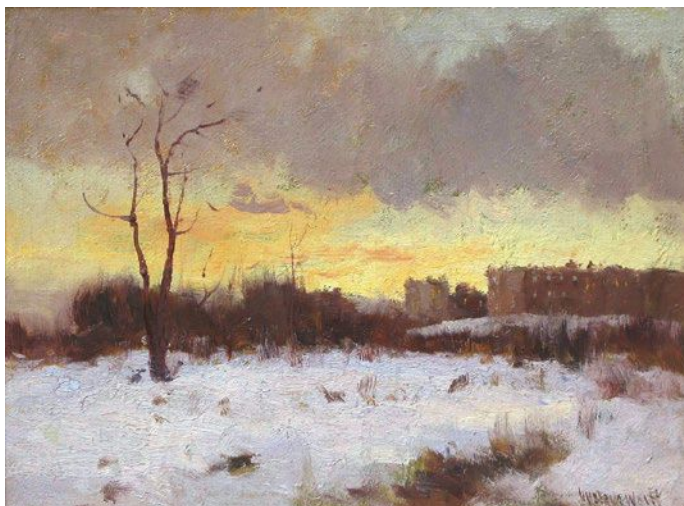


Left:
George Lafayette Clough (1824-1901),
Balcony Bridge, Central Park, New York City, ca. 1885. Oil on canvas, 11 1/8 x 16 1/8 in., signed lower left.

Below Left:
Marguerite Zorach (1887-1968),
Two Cats on Stairs (Tooky-10th Street), ca. 1930. Oil on canvas, 34 x 22 in., signed lower right.

Below right:
Gustave Wolff (1863-1935),
Close of Day, Harlem. Oil on canvas, 12 x 16 in.

Images courtesy Hawthorne Fine Art, LLC, New York.



peaceful atmosphere.”

Through their work, each artist leaves their own unique mark on the city. “I think it is interesting to juxtapose works from the turn of the 19th and early 20th century with paintings of Manhattan that were completed in the 1870s, such as the Central Park scene by George Lafayette Clough and the view of New

York Harbor by Samuel Colman, both painters of the Hudson River School era,” Krieger says.

In his circa 1885 painting *Balcony Arch Bridge, Central Park*, Clough captures the park in its nascence. It portrays a tranquil moment at a popular leisure spot, a bucolic scene from the Victorian era. Mary Fairchild

Low’s version of New York stands in complete contrast. In *Battleships on the Hudson River, January 20th, 1919*, Low depicts the city’s commercial hub shortly after World War I, a scene of industrial power.

Our Metropolis will be on view at Hawthorne Fine Art through December 8. ■

Modernist of the Adirondacks

D. Wigmore features oil, gouache and watercolor landscapes from Harold Weston in a new exhibition

Through December 15

D. Wigmore Fine Art, Inc.

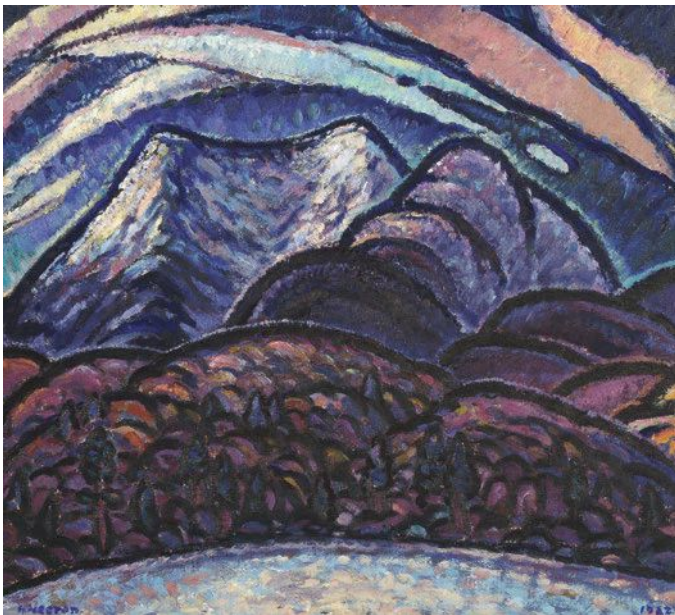
152 W. 57th Street
New York, NY 10022
t: (212) 581-1657
www.dwigmore.com

*By DeeDee Wigmore, president,
D. Wigmore Fine Art, Inc.*

Harold Weston: Modernist of the Adirondacks is the second exhibition of Weston's Adirondack landscapes I have done working with the artist's daughter Nina Foster and granddaughter Rebecca Foster. My husband and I met Weston's wife Faith around 1975 at an exhibition of the artist's paintings held at The Adirondack Store and Gallery in Raybrook, New York. We felt an immediate connection to the abstracted beauty of Weston's spiritual Adirondack landscapes and made some purchases. I have been a member of Harold Weston's fan club ever since.

Harold Weston (1894-1972), born in Merion, Pennsylvania, graduated from Harvard in 1916 *magna cum laude*, *Phi Beta Kappa* and editor of *The Lampoon*. During the summers, while at Harvard, Weston took art classes with Hamilton Easter Field (1873-1922) in Ogunquit, Maine. Field provided him with a foundation of design principles and an introduction to Modernism and subjective interpretation. After graduation, Weston spent three and a half years helping with war relief in Persia during World War I, then traveled extensively through the Far East.

Back in the United States by 1920, Weston furthered his art studies with



Harold Weston (1892-1974), *Gothics Mountain, Autumn*, 1922. Oil on canvas 16 x 18 in.

William Schumacher (1870-1931), an American Symbolist inspired by the modernism of the 1913 Armory Show. Weston realized his calling was to paint directly from nature. He built a studio in St. Huberts, three miles south of Keene Valley in the Adirondacks, where his family had vacationed for two generations. There Weston developed his own style of distinctive patterning, outlined areas of color and fragmented forms.

Success came quickly to Harold Weston. His first major exhibition in 1922 was held at The Montross Gallery, a leading New York gallery associated with The New York Ten and their early modernism. The exhibition had 62 paintings, all in pine frames carved by

the artist, and 100 sketches, primarily of Adirondack subjects. Critics compared Weston favorably with Marsden Hartley for his use of color as an instrument of emotional expression and of plastic design in his response to a rugged place. His compositions were described as modernist but not unrecognizable, challenging but not alienating. Weston had six solo exhibitions at Montross Gallery between 1922 and 1932. With established success, Weston married Faith Borton of Moorestown, New Jersey, in 1923 and the two spent much of their time in the Adirondacks.

In early 1923, the curator of the Brooklyn Museum offered to feature Weston's work in their annual

exhibition in April if he could produce a group of watercolors as good as his oils. In only a few months, Weston took on this difficult medium with impressive technique and strong colors. While traveling in Europe in the late 1920s, he started to use colored paper for his watercolors, adding vibrancy and color. Our exhibition includes 6 examples of Weston's works on paper in watercolor and gouache.

Suffering from poor health, Weston and his wife moved to France from 1926 to 1930. There they traveled between the Pyrenees and Paris, alternating between remote mountains and the influential expatriate society of Gertrude Stein and the Modernist movement. Weston continued to send work to his dealer, Montross Gallery.

Weston's career and reputation grew steadily in America. He received valuable exposure through his friendship with Duncan Phillips, the art collector and critic. In 1928, Phillips purchased the first in what would eventually become a collection of 34 works by Weston. During the 1930s alone, the Phillips' Memorial Gallery in Washington DC (now the Phillips Collection) mounted four solo exhibitions. Another achievement of that decade was the series of murals across 22 panels Weston painted for the General Services Administration Building in Washington between 1936 and 1938. In 1939, Weston's vibrant *Girl with Green Hat* won a prize at the Golden Gate International

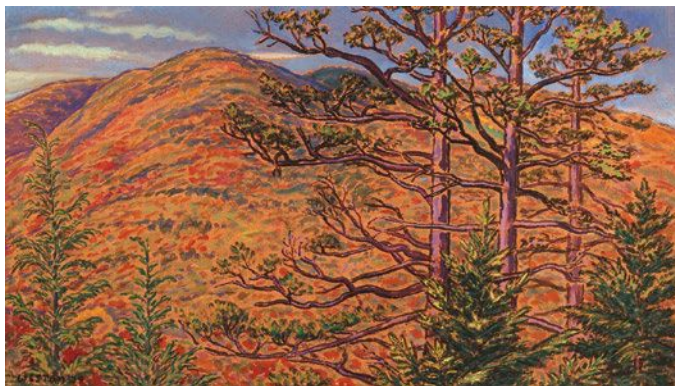


Harold Weston (1892-1974), *Ready for Camp*, 1932. Oil on canvas, 34 x 24 in.

Exhibition in San Francisco. From 1949 to 1952, Weston created a series of six oils showing the successive stages of the United Nations buildings during its construction, which was purchased by the Smithsonian Institution.

Our exhibition of 14 paintings

executed between 1921 and 1940 in oil, gouache and watercolor show Weston was proficient in all of these mediums. Weston packed a knapsack with a tin sketchbox that had paints, pencils and small pieces of cardboard, usually nine by six inches. While climbing or canoeing, Weston worked in small sketches when he was struck by a composition to capture the fast moving atmosphere and light found in the Adirondacks. In his first fall sketching in the Adirondacks in 1920, Weston wrote in his diary, "I feel I ought to make studies of two definite sorts, close to nature and freely interpretive." These sketches gave Weston a visual and emotional clue of what he was after when he returned to his studio. Weston also took photographs of subjects that inspired him. In the 1930s, traveling by car, Weston recorded in watercolor or gouache sketches the farms, mines and small towns that interested him. Some of those sketches are a part of our exhibition.



Harold Weston (1892-1974), *Wolf Jaws from Adler's Studio*, 1939. Watercolor on orange paper, 11 x 19 in.

Shadows of the Night

Alison Jacques Gallery presents a solo exhibition of Dorothea Tanning's ballet and theater designs

Through November 11

Alison Jacques Gallery

16-18 Berners Street

London W1T 3LN, UK

t: +4 (0)20 7631 4720

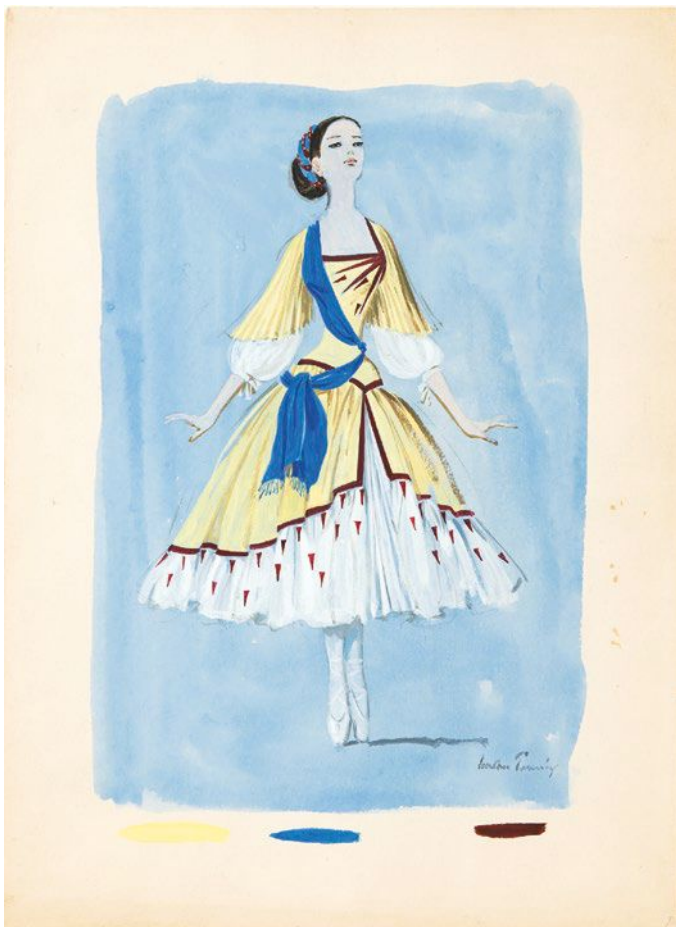
www.alisonjacquesgallery.com

Dorothea Tanning loved the Julien Levy Gallery. Born and raised in Galesburg, Illinois, the gallery and the owner himself personified everything she found alluring about the city.

"He not only dwelt in New York, occupied New York, breathed New York, possessed New York. He was New York. This was the Julien Levy I knew," Tanning wrote in 1998.

Levy introduced Tanning to everyone involved in the American Surrealist movement during the World War II years—"Julien's easy, smiling introductions to—as I remember them—Yves Tanguy, Max Ernst, Kurt Seligmann, Kay Sage, Bob Motherwell with beautiful wife Maria, Virgil Thomson, Max Ernst, Consuelo de Saint-Exupery, Peggy Guggenheim, Sylvia Marlowe, Max Ernst." But another introduction, this one to George Balanchine, led to a series of commissions to create costumes and set designs for a number of ballets he choreographed or produced as the co-founder of the New York City Ballet.

The Alison Jacques Gallery in London has organized a solo exhibition of rare ballet and theater designs by Tanning dating from 1945 to 1961. The series of ink, gouache and watercolor works on paper shown in London feature more than 20 costumes and two



Dorothea Tanning (1910-2012), *Untitled* (Costume Design for Unrealized Ballet), ca. 1950. 15 x 11 in. © ADAGP. Courtesy the Destina Foundation, New York, and Alison Jacques Gallery, London.

set designs.

"Dorothea Tanning brought what can only be called her 'quirky' sensibility to the costuming of the performance," wrote Joanna Kleinberg

and Rachel Liebowitz, in *Dorothea Tanning, Early Designs for the Stage*, The Drawing Center, New York, 2010. "The whimsical costumes themselves embody a sense of movement, not only through



Dorothea Tanning (1910-2012), *Costume for "Night Shadow": A Guest*, 1945, Watercolor and wash on paper, 13⁷/₈ x 9⁷/₈ in.
© ADAGP. Courtesy the Destina Foundation, New York, and Alison Jacques Gallery, London.



Dorothea Tanning (1910–2012), *Bat Demon* (Costume Design for *The Witch*), 1950. Gouache on dark blue paper, 16 x 11½ in. © ADAGP. Courtesy the Destina Foundation, New York, and Alison Jacques Gallery, London.

the fabrics, gauzes and veils employed, but in their fitting—itsself contorted, bewitched and ecstatic.”

The first collaboration came in the form of *Night Shadow* (which premiered at the Metropolitan Opera House in New York in 1946). This was followed by *The Witch*, 1950, and *Bayou*, 1952. Also featured in the exhibition are “watercolor designs for unrealized ballets from the late 1940s—early 1950s, and two later watercolors related to theater costumes Tanning designed for Jean Giraudoux’s play *Judith* (directed by Jean-Louis Barrault

at his avant-garde Theatre de France at L’Odeon in 1961, with sets designed by Max Ernst.)”

Costume design was perfect for Tanning, who was known for her remarkable outfits culled from the various vintage shops and side street boutiques found in New York City in the early 1940s. “Tanning, the last of the Surrealists, has always been something of a Fashion Plate,” writes Lenander in discussing this same exhibition when it opened at the Drawing Center in New York City in 2010. “A long-limbed beauty and



Dorothea Tanning (1910–2012), *Judith* (Costume Design for *Judith*), 1961. Graphite, watercolor and wash on paper. 14⅞ x 11 in. © ADAGP. Courtesy the Destina Foundation, New York, and Alison Jacques Gallery, London.



Dorothea Tanning (1910–2012), *Untitled* (Set Design for *The Night Shadow* or an Unrealized Ballet), ca. 1950. Graphite, ink and gouache on paper, 10 x 14 in. © ADAGP. Courtesy the Destina Foundation, New York, and Alison Jacques Gallery, London.

a piquant dresser, Tanning scoured vintage shops and played dress-up with extravagant 19th-century pieces.”

This sense of play is evident in the works themselves. According to the gallery, “the fanciful characters we see in Tanning’s images show the artist exploring costume as her medium, drawing from her early experience rendering fashion advertisements as a young artist. Inspired by the productions themselves, Tanning’s costumes convey narratives of transformation and push the limits of the theatrical.” ■

EVENTS & FAIRS

Coverage of all the major art fairs and events taking place across the country.



Mary Cassatt (1844-1926), *La Tasse de Thé, The Cup of Tea*, 1897. Pastel on tan wove paper, mounted on canvas, stretched on a strainer, 21¼ x 28¾ in., signed lower right: 'Mary Cassatt'. Courtesy David Tunick, Inc. Available at *Just Off Madison*, November 12.

PREVIEWS

96 Exclusive Finds

New York's fine art dealers open their doors for Just Off Madison

REPORTS

100 Summer in New England

The Newport Antiques Show and the Nantucket Summer Antiques Show are both celebrating successful events

Exclusive Finds

New York's fine art dealers open their doors for Just Off Madison

November 12, 5-8 p.m.

Just Off Madison

New York, NY

www.justoffmadison.com

During autumn's *American Art Week*, 13 galleries located on or near Madison Avenue will showcase paintings, sculptures and other historical works during the semi-annual

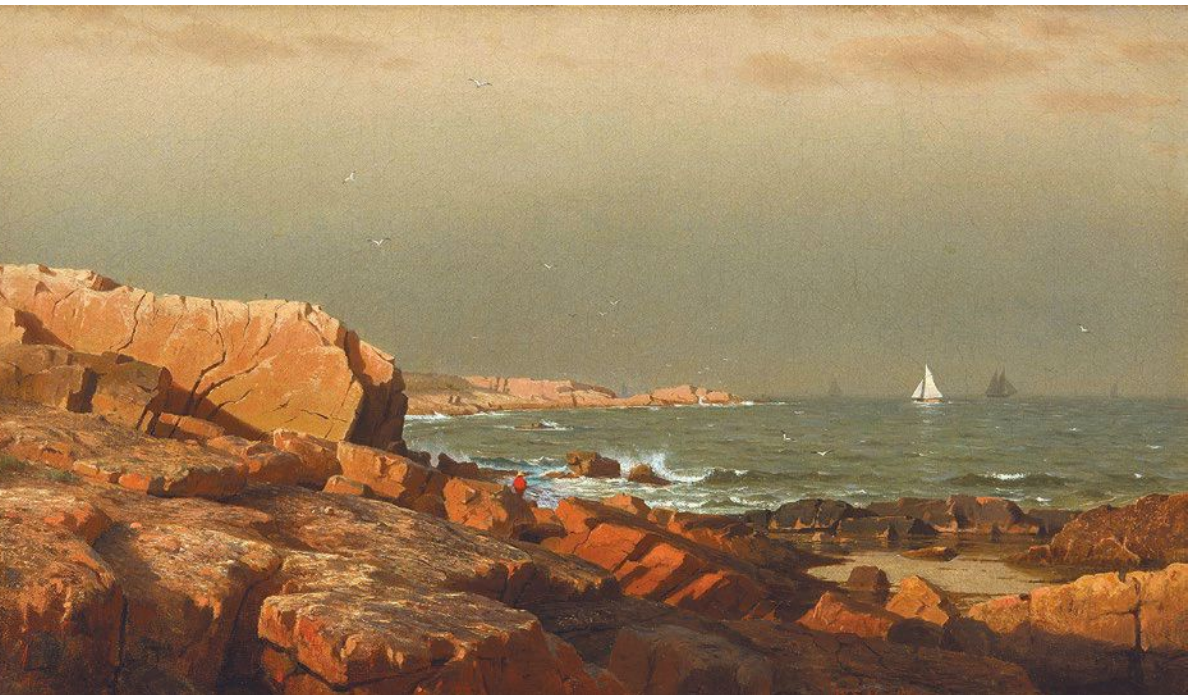
Just Off Madison event.

"This year the dealers have a wide variety of quality material, many works have never been seen in the market. We look forward to welcoming our colleagues and clients to this exciting event," says Betty Krulik, event organizer and owner of Betty Krulik Fine Art.

"We love having the opportunity to unveil new works to collectors from the neighborhood and also those visiting from out of town," says Ann Restak,

gallery manager of James Reinish & Associates. On display at the gallery during *Just Off Madison* is Arthur Dove's watercolor and ink image *Across the Harbor*.

Debra Force Fine Art will showcase Thomas Alexander Harrison's *Misty Morning*, Winslow Homer's *Sailboats at Gloucester* and Birger Sandzén's *Twilight, Smoky River*. Also on display will be works from Joseph Henry Sharp, Charles Burchfield, Jane Peterson, Stuart Davis and more.



William Stanley Haseltine (1835-1900), *Rocky Coast with Fisherman*, ca. 1863-64. Oil on canvas, 14 x 23½ in., signed at lower center: 'W S Haseltine'.
Courtesy Menconi + Schoelkopf.



Wheeler Williams (1897-1972), *Flight of the Arrow*, 1939. Gilt bronze, unique cast, 23¾ x 21½ x 8½ in. Courtesy Taylor | Graham.

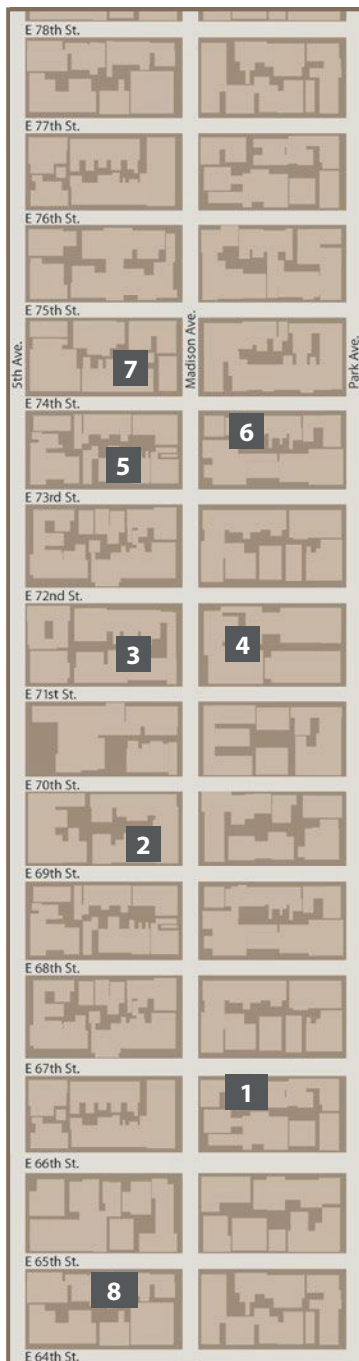


Arthur Dove (1880-1946), *Across the Harbor*, ca. 1939. Watercolor and ink on paper, 5 x 7 in. Signed lower center: 'Dove'. Courtesy James Reinish & Associates.

"Just Off Madison is a great on-ramp to the world of private dealers. We love the feedback in the casual environment, and often visitors enjoy a glimpse of some of our upcoming plans and newly-arrived works of art—things you won't see on the internet for weeks, if ever!" says Jonathan Spies of Menconi + Schoelkopf. The gallery will show works by Paul Manship, Joseph Stella and more.

On view at Kraushaar Galleries is William Glackens' circa 1922 oil *Woman in Blue Dress*. The gallery describes, "During the second decade of the 20th

HOW TO FIND US



1. TAYLOR | GRAHAM: 32 E. 67th Street, New York, NY 10065

2. Debra Force Fine Art, Inc.: 13 E. 69th Street, Suite 4F, New York, NY 10021

Menconi + Schoelkopf: 13 E. 69th Street, Suite 2F, New York, NY 10021

David Tunick, Inc.: 13 E. 69th Street, New York, NY 10021

3. Lois Wagner Fine Arts, Inc.: 15 E. 71st Street, Suite 2A, New York, NY 10021

Kraushaar Galleries: 15 E. 71st Street, Suite 2B, New York, NY 10021

4. Betty Krulik Fine Art, Ltd.: 50 E. 72nd Street, Suite 2A, New York, NY 10021

Avery Galleries: 50 E. 72nd Street, Apt. 2A, New York, NY 10021

5. James Reinish & Associates: 25 E. 73rd Street, 2nd Floor, New York, NY 10021

6. Meredith Ward Fine Art: 44 E. 74th Street, Suite G, New York, NY 10021

7. Conner + Rosenkranz, LLC: 19 E. 74th Street, New York, NY 10021

8. Jonathan Boos: 18 E. 64th Street, 4th Floor, New York, NY 10065

Hollis Taggart Galleries: 18 E. 64th Street, 3F, New York, NY 10065

Edward Hopper
(1882-1967), *House
and Road (Eastham?)*,
ca. 1941-44. Black
charcoal on bond
paper, 10½ x 16
in. Courtesy David
Tunick, Inc.



Joseph Henry Sharp
(1859-1953), *Bawling
Deer and Hunting Son*.
Oil on canvas, 25 x 30
in. Courtesy Debra
Force Fine Art.





Winslow Homer (1836-1910), *Sailboats at Gloucester*, 1880. Watercolor and pencil on paper, 8 $\frac{1}{8}$ x 13 $\frac{7}{16}$ in. Courtesy Debra Force Fine Art.

century, William Glackens' work began to evolve: his palette changed from the earlier, cool, Manet-inspired palette of Robert Henri to a more personal brand of American Impressionism. This change is evident in the exuberance of the intense jewel tones of *Woman in Blue Dress*."

David Tunick, Inc. shares a building with Debra Force and Menconi + Schoelkopf, and *Just Off Madison* allows them to showcase their prints in a different environment. "American art is not our main line, but we've been active in American prints and

drawings for more than 50 years, and the JOM openings give us a chance to highlight the American art we do have and to expose it to a group of dedicated collectors and curators we probably would not have otherwise reached," Tunick says. "Our upcoming exhibition, for example, will include some choice pastels that the Terra Foundation for American Art has asked us to handle on their behalf."

This year's event takes place on Sunday, November 12, with the participating galleries opening their doors from 5 to 8 p.m. ■



Edmonia Lewis (ca. 1844-1907), *Bust of Hiawatha*, 1868. Marble on original socle, 12 $\frac{1}{2}$ x 7 $\frac{1}{2}$ x 6 in., signed rear: 'EDMONIA LEWIS / ROMA'. Courtesy Conner + Rosenkranz.

Summer in New England

The Newport Antiques Show and the Nantucket Summer Antiques Show are both celebrating successful events



1. John Copenhaver and Greta Van Susteren at the *Nantucket Summer Antiques Show*. 2. Oyster bar at the Bloody Mary Sip and Show Event at the *Nantucket Summer Antiques Show*. 3. Jeff Cooley at the *Nantucket Summer Antiques Show*. 4. The Arader Galleries booth at the *Newport Antiques Show*. 5. Dealer William Vareika at the *Newport Antiques Show*. 6. Nicholas and Shelley Shorsch with their daughter Sloane and Patrick Dolat at the *Newport Antiques Show*.

This summer, art dealers of the East Coast and the rest of the United States escaped to New England for the *Newport Antiques Show* and the *Nantucket Summer Antiques Show*.

Taking place on July 27 through 30, the *Newport Antiques Show* welcomed over 40 exhibitors and thousands of visitors to its 11th annual show in Middletown, Rhode Island.

"Again the show was beautiful. The preview party has become a highlight of the summer social season in Newport in spite of many other cultural events there in this time frame

and is well attended with interested sponsors and collectors," says Diana Bittel, show manager and chairman of Diana H. Bittel Antiques. "The extensive support we get from founders and committee members has made this show successful in this our eleventh year. It seemed to be a strong year for garden-related material and fine art paintings, watercolors and prints."

Holding its second show August 11 through 14, the *Nantucket Summer Antiques Show* hosted 33 dealers from the United States and abroad.

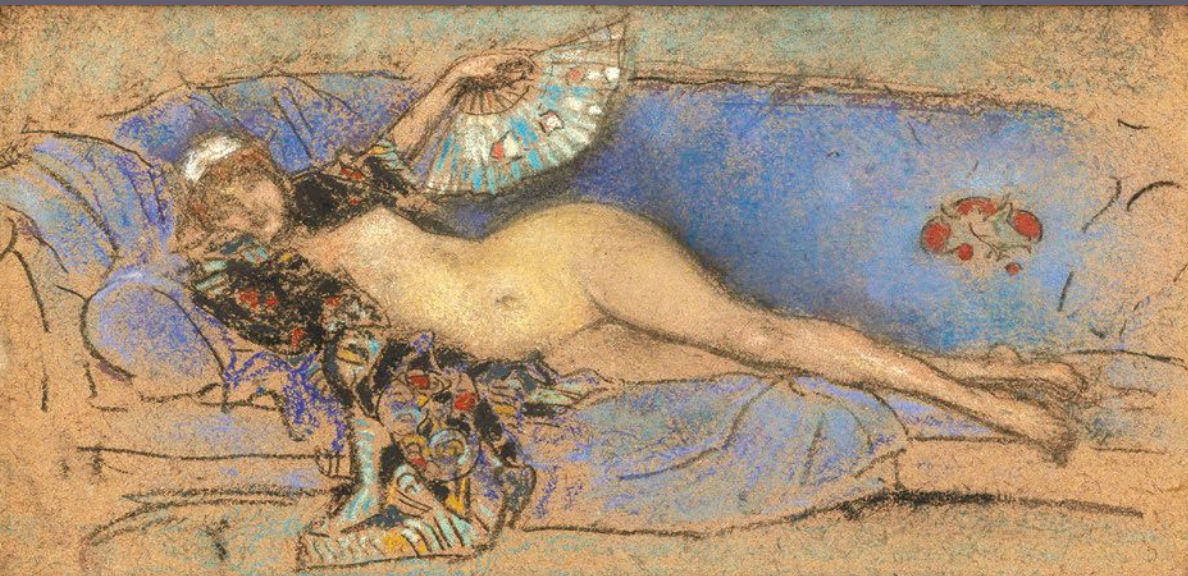
Marty Shapiro, president of the

Antiques Council, says, "With our booth situated at the opening of the show, we received so many compliments from the attendees as to the quality and variety of this year's exhibitors. There was a real party atmosphere, despite that fact that it was 10 a.m., with visitors eager to catch up with dealers who were old friends, as well as discovering the exciting additions to the show."

The next *Newport Antiques Show* will take place beginning with a preview on July 27, 2018, and next year's *Nantucket Summer Antiques Show* will take place August 2018. ■

MUSEUM EXHIBITIONS

Insights from top curators about the major exhibitions of historic American art being organized at key American museums.



James Abbott McNeill Whistler (1834-1903), *Lapis Lazuli*, 1885-1886. Chalk and pastel on paper, 10¼ x 15½ in. Isabella Stewart Gardner Museum, Boston (P25e2). On view at the Isabella Stewart Gardner Museum.

102 Portrait of the Novelist
Henry James and American Painting opens at the
Isabella Stewart Gardner Museum

106 Extraordinary Vision
The Burchfield Penney Art Center highlights
Charles Burchfield's years in Ohio

110 Portrait Boom
A new exhibition at Colonial Williamsburg
examines the post-Revolutionary War interest in
portraiture

112 At the Margins
PAFA explores the lives of professional female
artists in *Graphic Women*

116 The Road to Glory
A centennial commemoration of WWI memorials
in NYC parks

Portrait of the Novelist

Henry James and American Painting opens at the Isabella Stewart Gardner Museum

Through January 21

Isabella Stewart Gardner Museum

25 Evans Way, Boston, MA 02215

t: (617) 566-1401

www.gardnermuseum.org



by James D. Balestrieri

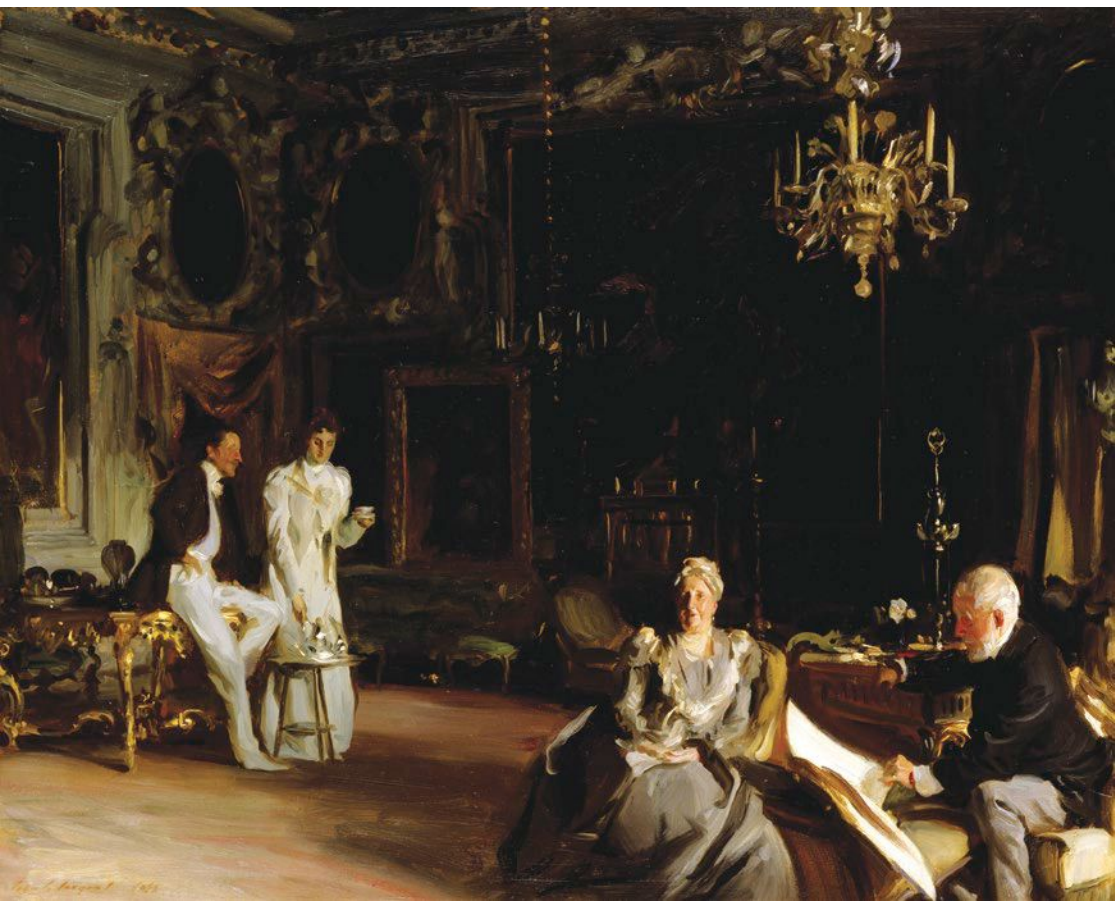
Henry James was a bit of a creeper. That's the impression I took away after reading Colm Tóibín's nifty piece of literary detection in the catalog for *Henry James and American Painting*, an intricate and engaging exhibition that originated at the Morgan Library and travels now to the Isabella Stewart Gardner Museum. A fine novelist in his own right, Tóibín knows Henry James, having written *The Master*, a novel in which James is the protagonist—James, famously private, might not have found the fair play in this turnabout.

American by birth, European by temperament, and, in the last year of his life, English by citizenship, James (1843-1916) is universally regarded as one of the greatest novelists in the English language. One of the most important origins of the stuff of his novels, the situations, narratives and characters, staples of college syllabi, PBS, and the Merchant and Ivory film catalog, works with storied titles such as *Portrait of a Lady*, *The Ambassadors*, *The Turn of the Screw*, *The Wings of the Dove* and *The Golden Bowl*, was art, and not just art, but the lives of artists, their creative processes and, perhaps most importantly, their relationships with wealthy society patrons, people from the world James was born into, circulated in, and knew intimately.

Here's the setup Tóibín describes: in 1865, James meets Francis Boott, wealthy widower and

minor composer, and his daughter, Elizabeth. Lizzie Boott is a charming aspiring artist. Her father dotes on her. Frank Duveneck, Cincinnati painter in Europe, is poor and uncouth by the standards of the day (including the exacting standards of Henry James), but extremely talented. James champions Duveneck and Lizzie Boott begins studying with him in Munich. Much to the consternation of her father, she falls for the painter. They marry. The three install themselves in a villa in the hills overlooking Florence—Bellosguardo. James' letters indicate that he thinks the marriage a mismatch, but he's curious and throws an unmarried, older novelist of his acquaintance, Constance Fenimore Woolson—of Fenimore Cooper lineage—into Francis' path. Woolson and Francis Boott become fast friends and Woolson leases another house nearby: Villa Castellani. Then Henry James shows up, they all move into Villa Castellani, and the germ of what would become *The Golden Bowl* is born. Tóibín writes, "As is clear from his letters, James himself took on the role of Fanny Assingham, the outsider in *The Golden Bowl* who watches the four. When he came to Florence and asked that no one in the city be apprised of his presence there, James was furthering the closed atmosphere that his arrival could easily have diluted. There were no big parties or outings. All five remained intensely close; their

John Singer Sargent (1856-1925), *Isabella Stewart Gardner*, 1888. Oil on canvas, 74³/₁₆ x 31¹/₂ in. Isabella Stewart Gardner Museum, Boston (P30W1).



John Singer Sargent (1856-1925), *An Interior in Venice*, 1899. Oil on canvas, 26 x 32¹¹/₁₆ in. © Royal Academy of Arts, London.
Photo: Prudence Cuming Associates Limited.

relations were complex and open to change as they circled each other.”

James sees an unusual triangle: father, daughter, artist/lover, turns it into a square, then adds himself as the top vertex of a pentagon. You can imagine the dynamic as two artists, two writers and a composer crisscross in a manic constellation that draws and redraws itself from moment to moment.

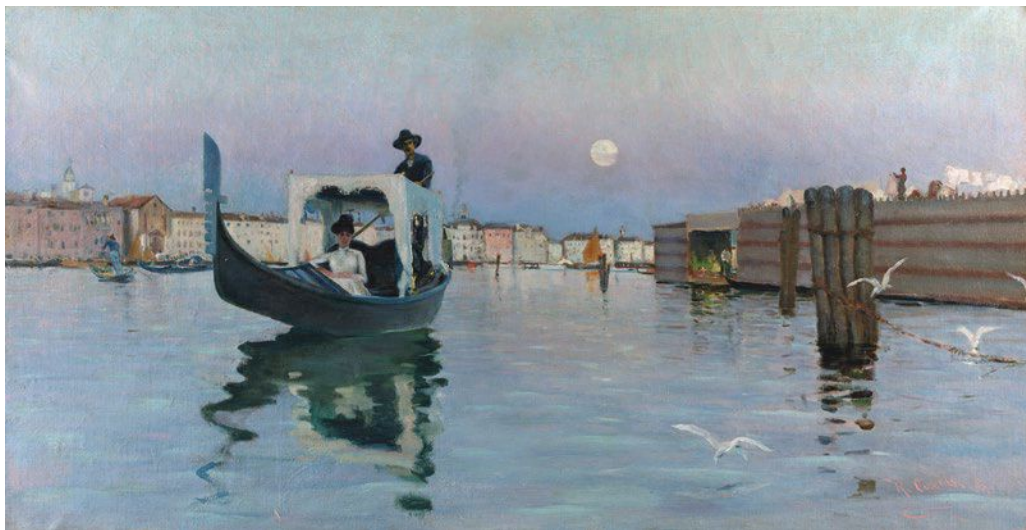
Tóibín lets James off the hook to an extent, arguing that the novelist “was interested, as his in initial inspiration, in scenes rather than souls” and that “the strange and unusually intense relations between all four of James’s friends in the hothouse world they

had invented for themselves” would only become *The Golden Bowl* as they “shifted from shadow to substance in James’s imagination over more than a decade” yet subsequent events cast James as someone who an astute observer who could be a cold and reluctant participant in the demanding aspects of life.

Two years after the marriage and birth of her child, Lizzie dies. Duveneck’s portrait of his wife, *Elizabeth Boott Duveneck*, painted just before her death, and shortly after it was accepted into the Paris Salon of 1888 is, well, frank. Lizzie’s buttoned up austerity is subverted by her look; she

has just about had it with posing and humoring her husband.

James is so struck by the sudden tragedy of Lizzie’s death that he can’t really bear to reach out to Francis and Duveneck. A few years later, Woolson dies from a fall from a window in Italy. Suicide is whispered, and it is possible that feelings she harbored for James—a very prudent homosexual in an era when imprudence could lead to public censure, prison (Oscar Wilde) and death (Tchaikovsky)—may have hastened her end. In his correspondence, James puts Woolson down as a mentally unstable spinster, leaning on a common stereotype.



Ralph Wormeley Curtis (1854-1922), *Return from the Lido*, 1844. Oil on canvas, 29 1/4 x 55 7/8 in. Isabella Stewart Gardner Museum, Boston (P3n1).

James Abbott McNeill
Whistler (1834-1903),
Nocturne, Blue and Silver:
Battersea Reach, ca. 1872-78.
Oil on canvas, 15 1/2 x 24 3/4 in.
Isabella Stewart Gardner
Museum, Boston (P1e1).



Add James' sister, Alice, who seems to have been a fount of society gossip, and James' brother, William, who is the father of American psychology, to the mix and you can envision a constant stream of potential plots and motivations flowing in the novelist's direction.

In art, James had a strong preference for portraiture over landscape or genre pictures. In his catalog essay, Marc

Simpson cites James' character Gabriel Nash in his novel *The Tragic Muse* as a "touchstone" for the author's thoughts on portraiture: "[U]nlike most other forms, it was a revelation of two realities, the man whom it was the artist's conscious effort to reveal and the man (the interpreter) expressed in the very quality and temper of that effort,"

Great portraits, to James, also revealed another duality—the outward

appearance of the sitter and the mystery of the sitter's inner life. This mirrored his own practice as a novelist, where minute observation of character always reveals deeper truths beneath social forms and norms.

James frequently wrote for art publications—such as the one you hold in your hand—and could be quite critical. He did not care much for Thomas Moran, for instance, and



John Singer Sargent (1856-1925), *San Giuseppe di Castello, Venice*, ca. 1903. Watercolor on paper, 12 $\frac{1}{16}$ x 18 $\frac{1}{16}$ in.
Isabella Stewart Gardner Museum, Boston (P3522).

only came round to Whistler's brooding impressionism—consider *Nocturne, Blue and Silver: Battersea Reach*—after many years. When Duveneck returned to Cincinnati, grief darkened his work and he concentrated on teaching—the roster of his students is indeed impressive. Meanwhile, James found a new star, a polished American gentleman with a predisposition to Europe and, like James, to Great Britain—John Singer Sargent.

Yet, despite his extravagant praise for Sargent, James vaunts the artist's portraits and is indifferent to his landscapes and scenes of Venice and elsewhere (Sargent himself never privileged one over the other).

I can't find any record of James discussing Sargent's 1888 portrait of *Isabella Stewart Gardner*, but he was a member of her Boston circle and saw her antics—which shocked stodgy

Boston—firsthand. He saw her as “a locomotive—with a Pullman car attached. She smoked in public, preferred the company of men, and loved sports. Once, she went to the Boston Symphony wearing a headband that said, “Oh you Red Sox.” Sargent's portrait, which seems quite tame to us, was anything but in 1888. The thing, as James might have written, was altogether too much: too much cleavage, hair too short, too much shape to her figure, too much take-no-prisoners sass in the parted lips. And yet, James might well have said that Sargent caught lightning in a bottle, or a locomotive on canvas.

Sargent's 1899 painting, *An Interior in Venice*, circles back to James' arrangement at the Villa Castellani. We know who these people are: the painter Ralph Curtis and his wife at left, Curtis' father and mother, Daniel and Ariana, who was the daughter of an

English admiral, seated at lower right. James knew them all and loved this picture and Sargent's depiction of the ornate, “brave old melancholy” room, though Ariana did not, thinking she looked too old while her son and daughter-in-law's poses were too casual. I can imagine James, seeing the painting not as a group portrait, but as a potential ekphrastic springboard for a story. He is reading into these people, into their entanglements, into the structures of power that bind them and the secrets that might tear them apart.

It's always been the case that you have to watch what you say to a writer and maybe you should also put away those old family portraits and photo albums when a scribbler comes to dinner. But the moral of the story might be this: never go on an extended holiday to a villa in Florence with a novelist, as appealing as that might sound. ■

Extraordinary Vision

The Burchfield Penney Art Center highlights Charles Burchfield's years in Ohio

December 8–March 24, 2018

**Burchfield Penney
Art Center**

1300 Elmwood Avenue

Buffalo, NY 14222

t: (716) 878-6011

www.burchfieldpenney.org

The visionary artist Charles Burchfield (1893–1967) was born in Ohio and left to attend the Cleveland School of Art. When he graduated in 1916, he returned to Salem, Ohio, and continued his painting. “I have always believed 1917 to be the ‘golden year’ of my career,” he wrote. “Forgotten were the frustrations and the longing for more freedom. The

big city was not for me. I was back home in the town and countryside where I had grown up, which were now transformed by the magic of an awakened art outlook. Memories of my boyhood crowded in upon me to make that time also a dream world of the imagination.”

The Burchfield Penney Art Center in Buffalo, New York, where Burchfield



Charles Burchfield (1893–1967), *Untitled (Orange Sky Over City Buildings)*, December 2, 1907. Watercolor on paper, 3¼ x 4½ in. Burchfield Penney Art Center, Gift of the Burchfield Penney Art Center, 2006.



Charles Burchfield (1893-1967), *Untitled (Snow on Rooftops)*, December 2, 1907. Watercolor on paper, 4 1/8 x 3 3/4 in. Burchfield Penney Art Center, Gift of the Charles E. Burchfield Foundation, 2006.



Charles Burchfield (1893-1967), *Illuminated letter "O",*
ca. 1912. Gouache on paper, 11¼ x 4¾ in.
Charles E. Burchfield Foundation Archives,
Gift of the Charles E. Burchfield Foundation, 2006.

worked after 1921, continues its exhibition, *A Dream World of Imagination: Charles E. Burchfield's Golden Year*, through November 26. On December 8 it will open *Charles E. Burchfield: The Ohio Years 1893-1921*. The exhibition will close on March 24, 2018.

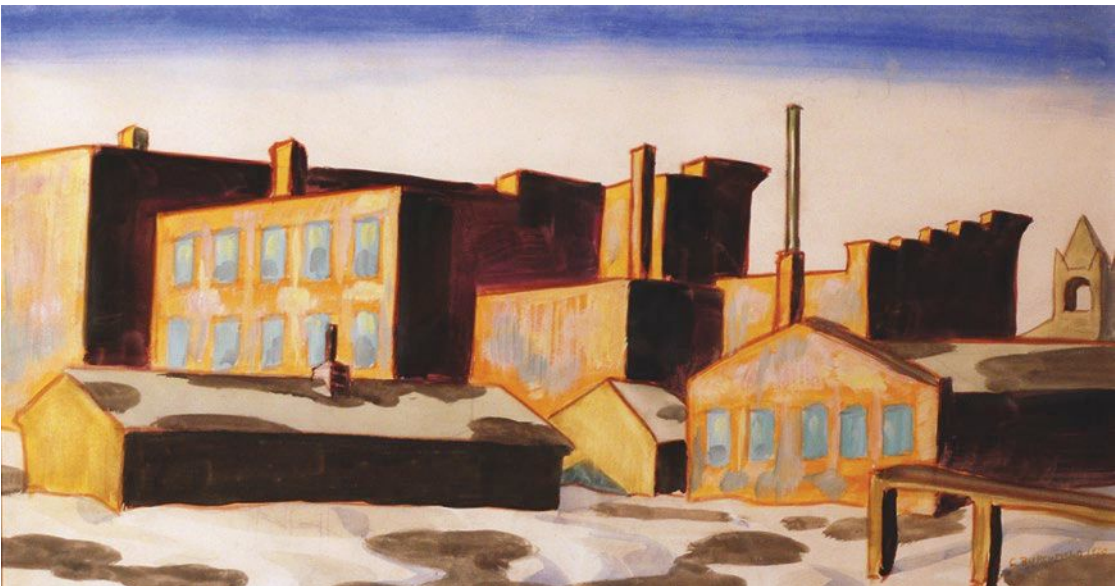
1917 was a prolific year in which he was inspired by the familiarity of the landscape and the built environment of his childhood and could use the skills he learned in Cleveland to express his response. His response was visionary, interpreting the energy of trees and buildings and the sounds of birds and the sounds of industry in a startling vocabulary that was his own. In 1915, he had written, "It seems at times I should be a composer of sounds, not only of rhythms and colors. Walking under the trees, I felt as if the color made sound."

Burchfield left for Cleveland with the seeds of his extraordinary vision already planted. *Untitled (Snow on Rooftops)*, December 2, 1907, was painted when he was 14. It foreshadows his later work.

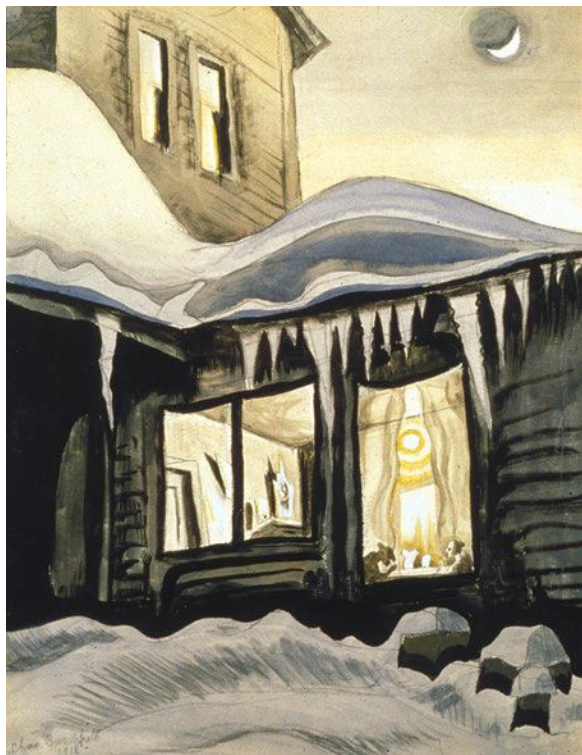
Eleven years later he painted another closely cropped view of a building in winter, *New Moon in January*, 1918. Solid forms become sinuous abstractions and the light bulb in the interior pulses with energy.

Tullis Johnson, the Burchfield Penney's curator and manager of archives, has curated the exhibition. The archives contain Burchfield's journals, written over 50 years and containing more than 10,000 pages. Among its other treasures are nearly 500 botanical drawings Burchfield created between 1908 and 1911.

His affinity for the natural world attracted him to nature writers John Burroughs and Henry David Thoreau, whom he read when he was recovering from typhoid fever in 1911. He commented,



Charles Burchfield (1893-1967), *Factories (Red Buildings)*, 1920. Watercolor on paper, 13½ x 24½ in. Burchfield Penney Art Center, Gift of Edna M. Lindemann in grateful tribute to Charles and Bertha Buchfield and to her associate Center founders: Paul G. Bulger, Martha Burchfield Richter, Gordon Smith, D. Kenneth Winebrenner, and Donald Voltz, 1985,



Charles Burchfield (1893-1967), *New Moon in January*, 1918. Watercolor and graphite on paper, 17¾ x 13½ in. Burchfield Penney Art Center, Gift of Charles Rand Penney, 1994.

“[I] wrote in my journals in unconscious imitation of them.”

His friend Edward Hopper wrote about him, “The work of Charles Burchfield is most decidedly founded, not on art, but on life, and the life that he knows and loves best.”

Burchfield was also attracted to the mundane built environment as seen in *Factories (Red Buildings)*, 1920.

In a 1928 article, “Charles Burchfield: American,” Hopper wrote, “By sympathy with the particular he has made it epic and universal. No mood has been so mean as to seem unworthy of interpretation; the look of an asphalt road as it lies in the broiling sun at noon, cars and locomotives lying in God-forsaken railway yards, the steaming summer rain that can fill us with such hopeless boredom, the blank concrete walls and steel construction of modern industry, mid-summer streets with the acid green of close-cut lawns, the dusty Fords and gilded movies—all the sweltering, tawdry life of the American small town, and behind all, the sad desolation of our suburban landscape. He derives daily stimulus from these, that others flee from or pass with indifference.” ■

Portrait Boom

A new exhibition at Colonial Williamsburg examines the post-Revolutionary War interest in portraiture

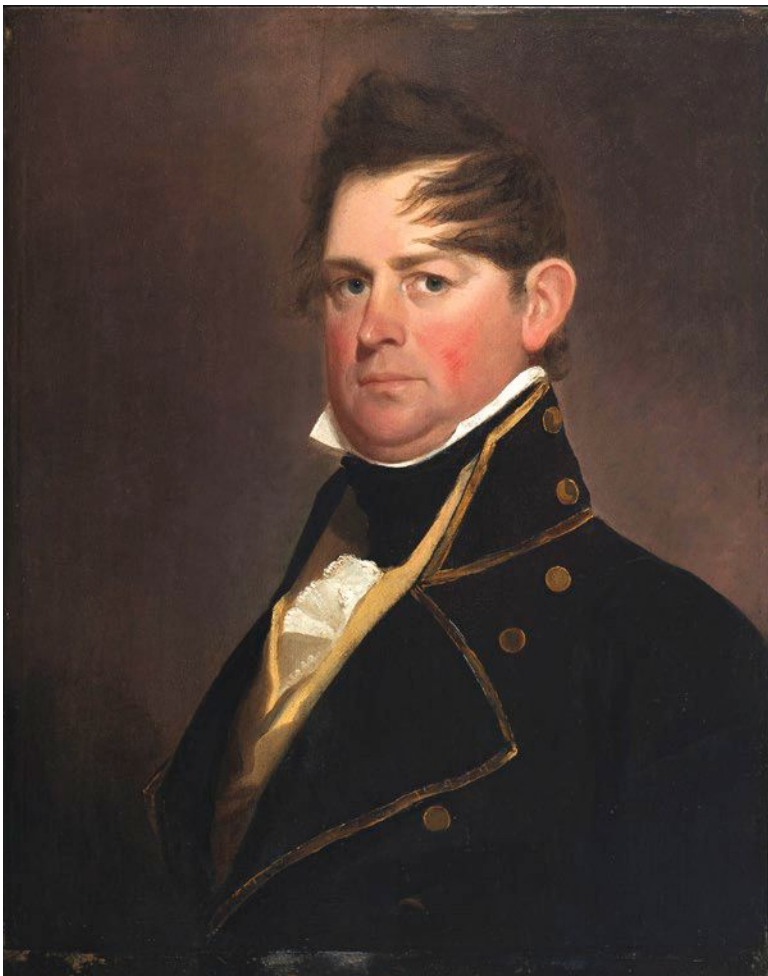
**November 18, 2017-
December 2019**

**DeWitt Wallace
Decorative Arts Museum**
325 Francis Street
Williamsburg, VA 23185
t: (888) 965-7254
www.colonialwilliamsburg.com

When Gilbert Stuart painted George Washington in 1796, that one unfinished work, often titled simply *The Athenaeum*, would go on to inspire more than 100 other Stuart paintings of Washington, and would form the visual foundation of what Washington looked like to modern Americans. The image was later even worked into the \$1 bill.

As iconic as the image is today, Stuart's portrait also had a fairly immediate effect on early Americans, particularly during the prosperous years after the Revolutionary War, when families who were rising through society saw the need to document images of their loved ones with painted portraits. And as that need rose, artists answered the call.

"While painted portraits have long been associated with the upper echelon of society, after the Revolutionary War there were more opportunities for the people in the next level down to participate in this consumer revolution of the painted portrait," says Laura Pass Barry, the Juli Grainger Curator of Paintings, Drawings and Sculpture at the DeWitt Wallace Decorative Arts Museum at Colonial Williamsburg. "So after Washington's portraits and then later the War of 1812, you really start to see portraits gain interest with a lot



Matthew Harris Jouett (1788-1827), *Portrait of General Peter Buell Porter*, Lexington, Kentucky, ca. 1818. Oil on panel. Museum Purchase, 2016-195.

of different kinds of people: certainly war heroes and political figures, but also doctors, lawyers, landowners, merchants,

tradesmen, ship captains and many others. This idea of commemorating our leaders on canvas was also of great

interest to families.”

After examining hundreds of post-Revolutionary War portraits, Barry was able to curate notable highlights of the genre into a 30-painting exhibition titled *Artists on the Move: Portraits for a New Nation*, which aims to use portrait art to frame a significant time in American history. Artists in the exhibition include Charles Willson Peale, Charles Peale Polk, Thomas Sully, Cephas Thompson and Stuart. Nearly three quarters of the exhibition has never been on view before.

Portraits were such a rage that some of the artists took to advertising in newspapers of the period, while others relied simply on word of mouth. As the title of the exhibition would suggest, the artists were often sort of nomadic, traveling to where they were commissioned. The exhibition has a regional flavor as it focuses on what Barry refers to as the “upper South,” which includes Virginia, West Virginia, Kentucky and Tennessee.

“The endearing part of all of this is that artists shared a common language with their paintings, and they had an awareness of academic convention, including in their choices of fashionable attire and compositions,” Barry says, adding that she also wanted to show the diversity of the artists. “There were a rich variety of hands who were working during the time period.”

Works in the exhibition include two by Matthew Harris Jouett—*Portrait of General Peter Buell Porter* and *Portrait of Letitia Breckinridge Porter (Mrs. Peter Buell Porter)*, which show a husband and wife in separate paintings—and *Portrait of Elizabeth Gilmor*, attributed to Stuart. Interestingly, Elizabeth Gilmor was also painted at a younger age by Peale.

“These paintings were treasured. They were usually shown in the parlor, or places where people could see them and they could be shown off,” Barry says, adding that she has a receipt showing one painting from the period cost \$60. “There was an immense sense of pride for these works. And they were magnificent.”

The exhibition continues at Colonial Williamsburg’s DeWitt Wallace Decorative Arts Museum through December 2019. ■



Attributed to Gilbert Stuart (1755-1828), *Portrait of Elizabeth Gilmor*, Washington, D.C., ca. 1803. Oil on canvas. Museum Purchase, The Friends of Colonial Williamsburg Collections Fund, 2015-158.



John Slemmons Stevenson (1807-1867), *Portrait of Harriet Gore Handy Tingle Stevenson (Mrs. John Slemmons Stevenson)*, Snow Hill, Maryland, 1832. Oil on wood panel. Museum Purchase, 2010.100.2.



Matthew Harris Jouett (1788-1827), *Portrait of Letitia Breckinridge Porter (Mrs. Peter Buell Porter)*, Lexington, Kentucky, ca. 1830. Oil on canvas. Museum Purchase, 2016-196. Images courtesy the Arts Museums of Colonial Williamsburg.

At the Margins

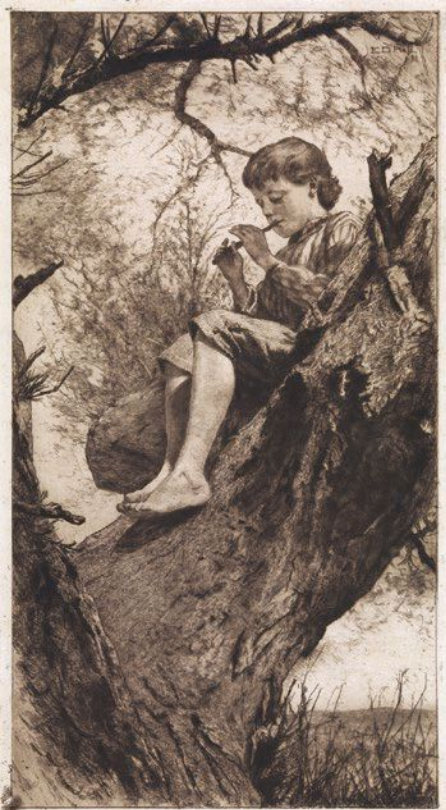
PAFA explores the lives of professional female artists with Graphic Women

**November 16-
February 18, 2018**
**Pennsylvania Academy
of the Fine Arts**
118-128 N. Broad Street
Philadelphia, PA 19102
t: (215) 972-7600
www.pafa.org

In the early 19th century, women of means were often encouraged to dabble in watercolor. As the century progressed, art became a way to make a living for more and more women. *Graphic Women*, a new exhibit at the Pennsylvania Academy of the Fine Arts (PAFA), focuses on the flourish of professional work created by women in Philadelphia in the late 19th and early 20th century.

The show was in part inspired by an exhibit celebrating Violet Oakley, currently on view at the Woodmere Art Museum. "They wanted us to do something to help celebrate Oakley. I started investigating our collection of works on paper, and I thought an interesting focus would be the development of professional women artists," says curator Anna Marley. "I was particularly interested in illustration,





Ellen Day Hale (1855-1940), *Willow whistle*, 1888.
Etching and drypoint on buff wove paper, 15½ x 8⅞
in. Henry D. Gilpin Fund, 1982.7.2.

Opposite page: Mary Cassatt (1844-1926),
Barefooted Child, 1898. Nine-color aquatint
and drypoint on cream laid paper. 9⅞ x 11⅓/16
in. Gift of Hampton C. Randolph, 1986.28.

Right: Bertha Jaques (1863-1941), *Bittersweet*,
1920. Hand-colored etching, 11 x 4¼ in.
Gift of Ofelia Garcia, 2016.43.12.

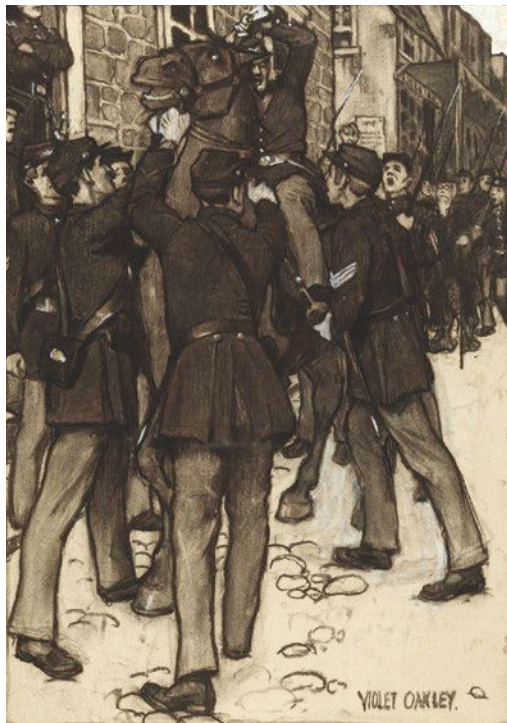




Cecilia Beaux (1855-1943), *Helen Biddle Griscom*, 1893. Pastel on prepared gray paper, 27¹/₈ x 21⁷/₈ in. John S. Phillips Fund, 1989.16.



Anna Lea Merritt (1844-1930), *Ophelia*, 1880. Etching and drypoint on off-white paper, 8 $\frac{1}{8}$ x 5 $\frac{5}{8}$ in. John S. Phillips Collection, 1876.9.645.



Violet Oakley (1874-1961), *Civil War scene*, 1900. Charcoal, crayon and chalk on cream laid paper. 21 $\frac{1}{4}$ x 14 $\frac{3}{4}$ in. Gift of the Violet Oakley Memorial Foundation, 1983.10.7.

charcoal, woodcuts.”

Though women have exhibited at PAFA since the beginning, it wasn’t until the 1860s and 1870s that women began to attend in greater numbers. In the late 1860s, Mary Cassatt and Emily Sartain had to band together to create a women’s life drawing class, paving the way for future female students. By the time Cecilia Beaux became the first female full-time faculty member at the academy in 1895, a new generation of professional artists had begun to spring up.

“There’s a lot of connections between these women artists. Many of them studied at PAFA together, and there was a lot of networking between

these artists,” Marley explains.

For the first time, art became a viable career path for women. Many found consistent work lending their illustration talents to magazines and creating technical drawings. But gaining professional clout often meant that women artists had to sacrifice their personal lives.

“Beaux told women artists that they could never marry and have children if they wanted to be successful,” Marley explained. “Even as they were gaining success, they were encouraged not to marry. Those that did marry had to step back from their careers, so many never did. Lilian Westcott Hale switched from

painting to charcoal not to compete with her husband.”

Graphic Women focuses on works on paper, and each of the four rooms focuses on drawings, etchings, prints or watercolors, many of which are rarely or have never been on view. The museum’s main galleries also feature larger works from these women artists, so visitors will be able to experience their more intimate works, and then go upstairs to see larger, finished pieces.

The exhibition opens November 16 in the Richard C. von Hess Foundation Works on Paper Gallery and will remain on view through February 18, 2018. ■

The Road to Glory

A centennial commemoration of World War I memorials in New York City parks

Through November 24

The Arsenal Gallery

830 Fifth Avenue, Third Floor
New York, NY 10065
t: (212) 360-8163
www.nyc.gov/parks/art

This year marks 100 years since the United States' entry into World War I, and NYC Parks is honoring its centennial with a look back at the history of war memorials in the city's parks with their exhibit *Over Here*. Curated by NYC Parks' director of art & antiquities Jonathan Kuhn, *Over Here* features 39 of the 102 World War I memorials in New York City's parks.

Through the use of 94 vintage and contemporary photographs, as well as original renderings, the show conveys the sacrifices experienced by communities throughout the city, as well as the artistic response. The show also references many sculpture restorations in recent years, and how local parks were used for the war effort. The exhibit runs through November 24 and is located at the Arsenal Gallery in Central Park.

"The show is dedicated to aspects on the NYC Parks system, with great concern for historic relevance," says Kuhn. "We want to show one aspect of the park system, with time to coincide with centennial World War I memorials." More than 100 WWI memorials were commissioned for the city's parks, today accounting for nearly one in eight park monuments. The monuments range widely from simple plaques and stone steles to full-blown sculptural, architectural and landscaped settings. Highlights include images of sculptor Gertrude Vanderbilt



Ridgewood War Memorial, Soldiers, Airmen, Seamen Sculpture Reliefs, Queens, ca. 2010. Jonathan Kuhn/ NYC Parks Art & Antiquities.



Sixty-First District Memorial Dedication, November 11, 1922. Brooklyn, Brooklyn Public Library.

Whitney and her *Washington Heights-Inwood War Memorial*, 1923; an original charcoal rendering of Father Duffy in Times Square, circa 1936; the *Bronx Victory Memorial*, 1932, in Pelham Bay Park, which commemorates the entire borough's veterans; and the *Eternal Light Flagstaff*, 1923, in Madison Square Park—the location for the annual citywide Veterans Day ceremony and embarkation spot for the parade up Fifth Avenue.

"I'm telling a narrative story, so it must be well composed, with comparisons between the images," says Kuhn. "Many stories are being told in the show: commemorative art, honoring the dead and restorative efforts to exhibit these works as they were meant to be seen."

The exhibit begins with the *Highbridge Doughboy*, 1923, which is the first sculpture audiences see upon entering the gallery. Consigned for four decades to Parks' monument storage, the *Highbridge Doughboy* was erected to honor the 21 local servicemen who died while serving

their country in WWI, and the many more from that community who served. The bronze sculpture was fabricated by the local J.M. Fiske Ironworks. Max Hausle, architect of several parks comfort stations, is credited with the monument's design. It was commissioned by the Highbridge Regular Democratic Club at a cost of \$6,000, and was dedicated in 1923. In 1974, the three bronze honor rolls fastened to the granite pedestal were stolen, and in 1976 the rifle was also removed by vandals. Molds have been made of missing components from the statue's "twin" in Verona, New Jersey, and plans are in motion to conserve this battle-tested statue and place it in a new setting by next year near Yankee Stadium at the Highbridge gateway.

While respecting historic relevance, Kuhn states he also wants to emphasize visual interest. "This is a place where visual and documentary interests meet," says Kuhn. "I chose pieces that are works of art in and of themselves, not just for



Three Sailors at Father Duffy Monument, Duffy Square, Manhattan, October 12, 1941. Rodney McCay Morgan/NYC Parks Photo Archive.



Gertrude Vanderbilt Whitney at Whitney Studio Exhibition *Impressions of War*, 1919. Archives of American Art.

the documentary aspect.”

“It’s a reflective,” he says. “We want to give the experience of the work of art, which is very important. The memorials that survive are the ones that are fine works of art to begin with. All our memorials, the ones which engage the public the most, are the ones which transcend our memorial function—works of beauty, which would never survive if only commemorative.”

One such example of this is the *Sixty-First District Memorial Dedication*, which captures the dedication of the memorial on Armistice Day, 1922. The monument itself commemorates 47 men of Draft Board District Sixty One that were lost in WWI. The classically styled bronze allegorical relief set within a granite stela was created by distinguished sculptor Charles Keck (1875–1951), best known for his statue of Father Duffy in Times Square. Keck was commissioned by the Citizens Memorial Association of District

Sixty One Inc. to create a monument to local residents in the army and navy who paid the “supreme sacrifice.” Keck sculpted a bronze figure of Liberty laying a palm of peace on an altar of sacrifice inscribed with the names of the dead.

Historical materials and images for this exhibition have been provided by the NYC Parks Photo Archive and NYC Parks monuments archive, with additional materials provided by several local historical associations and museums, including the Archives of American Art (Smithsonian), the 69th Regiment Archive, the Prospect Park Alliance, the United War Veterans Council and the Whitney Museum of American Art, among many others.

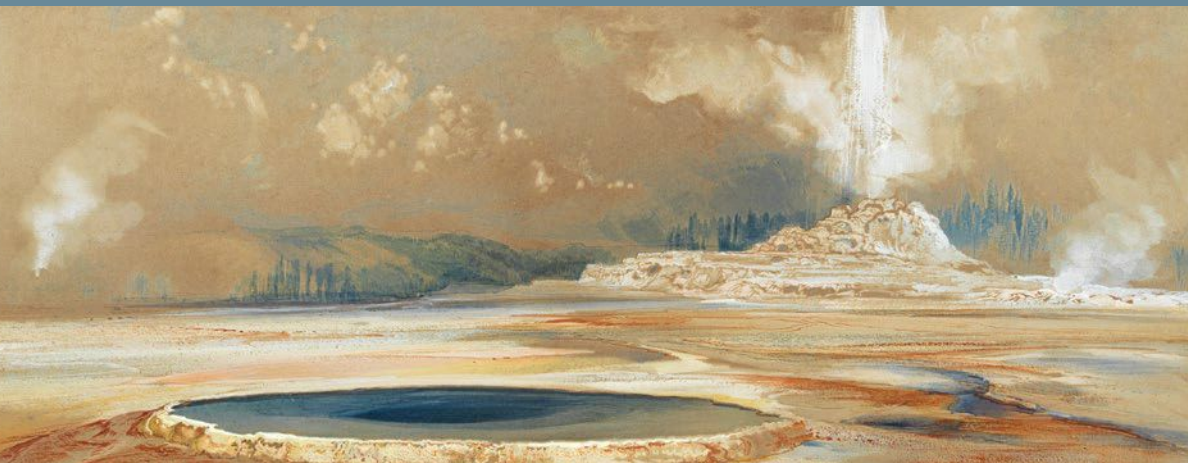
The Arsenal Gallery is open from Monday to Friday from 9 a.m. to 5 p.m., and admission is free. To RSVP, email artandantiquities@parks.nyc.gov. For more information, call (212) 360-8163 or visit nyc.gov/parks/art. ■



Highbridge Doughboy, 1923. Bronx, J.M. Fiske Iron Works, NYC Parks.

AUCTIONS

Major works coming up for sale at the most important auction houses dealing in historic American art.



Thomas Moran (1837-1926), *Morning Glory Pool, Yellowstone*. Watercolor and gouache on paper, 9 1/4 x 13 1/4 in., signed with initials in monogram and dated lower left: TMoran./1873. Estimate: \$300/500,000. Available at Christie's American Art auction, November 21.

PREVIEWS

120 Dynamic Views

Works showing big landscapes and small intimate moments are highlights of Christie's American art sale in New York

124 Captivating Pair

Two important Norman Rockwell images among offerings at Sotheby's November 13 American art sale in New York

128 Something for Everyone

Bonhams' sale of American art offers material from a wide range of genres

132 Touching the Soul

Heritage Auctions' November 3 sale includes narrative-filled illustrations and 19th-century American impressionism

136 Fresh Focus

Freeman's sale of American art and Pennsylvania Impressionism includes new to the market paintings by Garber, Redfield and Gollings

140 Southwest Modern

Santa Fe Art Auction brings a variety of New Mexico modernist works to bidders on November 11

144 Family Connections

Grogan & Co's 30th anniversary auction features several works that have descended from the artist to the consignors' families

146 Western Wonders

Leslie Hindman Auctioneers' two-day Arts of the American West sale features historic art from a Midwestern museum

148 Going West

Western works by William R. Leigh, Carl Rungius and others help bring in a stunning \$16 million at the Coeur d'Alene Art Auction

REPORT

150 Joint Report

Dynamic Views

Works showing big landscapes and intimate moments are highlights of Christie's American art sale in New York

November 21, 10 a.m.

Christie's

20 Rockefeller Plaza
New York, NY 10020
t: (212) 636-2000
www.christies.com

With works varying in scope from immense and epic to personal and intimate, Christie's American art sale will provide bidders a wide range of works that show the breadth of historic American art on November 21 in New York.

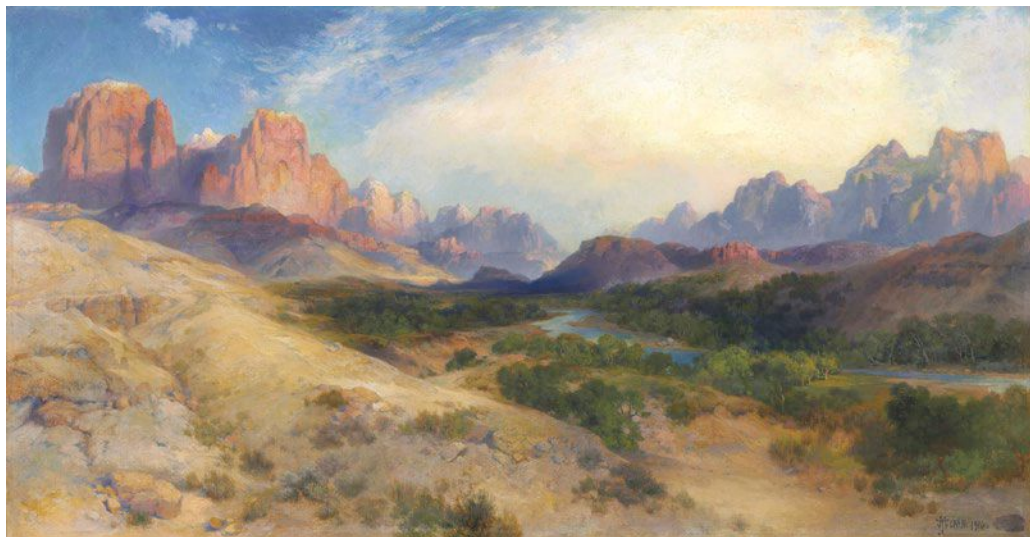
On the epic side are five Thomas Moran works, including a major oil and watercolor, as well as a breathtaking

Venice scene from Maurice Prendergast and, just in time for the upcoming season, a football scene from Thomas Hart Benton that not only shows nearly a dozen players vying for the pigskin but also thousands of people in stands in the distance. Smaller scenes that evoke a meditative stillness include an Andrew Wyeth watercolor, a gorgeous Mary Cassatt scene and two stunning Norman Rockwell illustrations.

"We are super excited to have these Rockwell pieces. Our illustration offerings have something for everyone, from these Rockwells to some really great pieces from John Falter and Stevan Dohanos," says Paige Kestenman, associate specialist in the American art department at Christie's. "Our big Rockwell, which will be on our

auction catalog, is this incredible piece *What Makes it Tick? (The Watchmaker)* that originally set a Rockwell world record in 1996."

Kestenman says the piece, which shows a young boy looking across a desk at an old watchmaker as he repairs a timepiece, was a 1948 commission from Swiss watchmakers and later appeared in the *Saturday Evening Post* and *LIFE* magazine, as well as on watch counters in stores around the world. It's estimated to sell between \$4 million and \$6 million. "What makes it really great is it embodies the work of Rockwell's career painting completely immersive scenes with so many details throughout the composition," the specialist says. "Rockwell himself called it one of his best, and it certainly does



Thomas Moran (1837-1926), *Zion Valley, South Utah*, 1914. Oil on canvas, 21½ x 42 in., signed with initials in monogram and dated lower right with artist's thumbprint: 'TMoran, 1914.' Estimate: \$2/3 million



Norman Rockwell (1894-1978), *What Makes It Tick? (The Watchmaker)*, 1948. Oil on canvas, 26¼ x 26 in. Estimate: \$4/6 million

represent a key scene of his career."

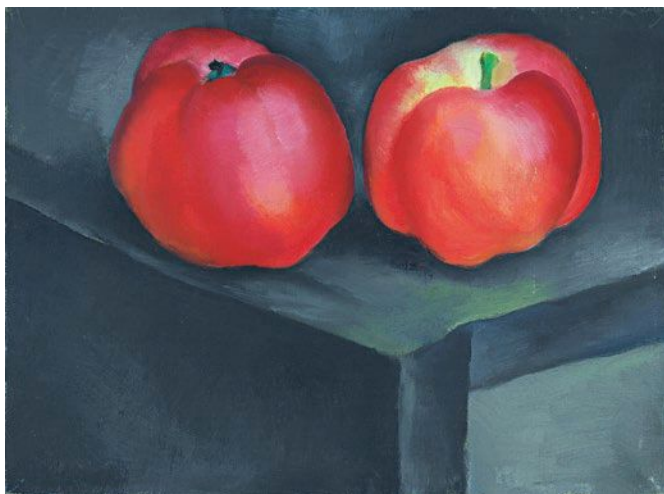
In *Girl Returning from Camp*, Rockwell paints a tomboyish young girl with skinned knees as she sits on an overstuffed trunk, a backpack at her feet. The 1940 work, which is estimated at \$2 million to \$3 million, is full of little details: a flannel bedroll and hatchet on the backpack, a jar with a green snake on the girl's lap, flowers and bird's nest on the trunk, a train ticket tucked in her cap, and a turtle on a rope leash in the lower left of the painting. "Rockwell really had a particularly unique skill for catching the zeitgeist of American culture," Kestenman says. "He was always

depicting America how it should be and how he hoped it would be. When people saw these images in the *Saturday Evening Post* they resonated with them."

Another notable highlight is Cassatt's *Mother and Child with Toy Duck*, a 1909 work that is estimated at \$1.5 million to \$2.5 million. The work comes from the Collection of Chauncey D. Stillman, and will benefit the Wethersfield Foundation. Chauncey Stillman's grandfather, James Stillman, was a close patron of Cassatt while living in Paris, and he amassed a large collection of works from the impressionist artist.

"What's interesting about this work is how it literalizes the connection between mother and child by almost intertwining the figures that provides a deeper meaning and context behind the composition," Kestenman says. "It's a fantastic example of impressionism at its best. The brushwork is wonderful, as well as the color as the pink bow and the pink ribbon echo each other in the painting."

Prendergast's *Festival, Venice* (est. \$400/600,000) comes from an important period for the artist in the late 1800s, which proved to be a seminal trip during which he developed many of his watercolor techniques. Other



Georgia O'Keeffe (1887-1986), *Apples—No. I*, 1920. Oil on canvas, 6 x 8 $\frac{1}{8}$ in., signed with initials in artist's star device on backing board: 'OK'. **Estimate: \$300/500,000**



Mary Cassatt (1844-1926), *Mother and Child with Toy Duck*, 1909. Oil on canvas, 33 $\frac{3}{4}$ x 28 in., signed lower left: 'Mary Cassatt'. **Estimate: \$1.5/2.5 million**

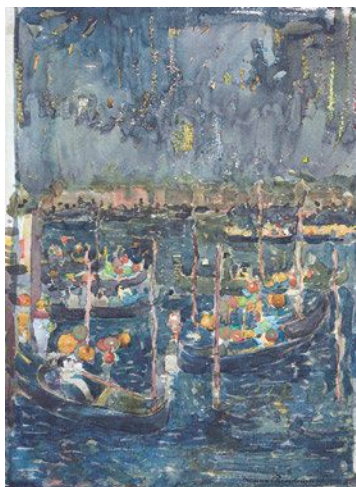
works include Wyeth's double-sided watercolor *Five and a Half* and *Study for "Oliver's Cap"* that is expected to fetch \$80,000 to \$120,000. Benton's football scene *Study for "Forward Pass"* is estimated to bring in \$250,000 to \$350,000.

O'Keeffe's *Apples—No. I*, estimated at \$300,000 to \$500,000, comes from the artist's time in Lake George, New York. "At the time she was living in Lake George with [Alfred] Stieglitz's family and they may not have been getting along, so the apple works are thought to represent family members. For this one, the apples are thought to be O'Keeffe and Stieglitz," Kestenman says. "It's a beautiful juxtaposition of color, particularly with the bright tones on the apples."

The auction will feature a number of important Western works, including several key paintings by Moran. One of them is the watercolor *Morning Glory Pool, Yellowstone*, which carries an estimate of \$300,000 to \$500,000. It was conceived during Moran's 1871 trip West with Ferdinand V. Hayden, who later compiled a report that included several Moran paintings and William Henry Jackson's photographs. The report eventually led to the creation of Yellowstone National Park in 1872, which makes Yellowstone paintings from Moran in the early 1870s highly collectible.

"I'm a bit of a Moran fanatic, so I'm very excited to talk about these pieces, especially the watercolors," says Tylee Abbott, Christie's associate vice president and specialist in the American art department. "To find just one of these watercolors is exciting, but three is incredible... Watercolors by Moran are rare. Yellowstone watercolors are even rarer. Early works are rarer still. And a work in this condition makes it even rarer—it could have been painted yesterday and yet it's nearly 150 years old. Moran was one of the foremost American watercolorists so to have this piece is really wonderful."

A Moran oil, *Zion Valley, South Utah*, is also going to command a huge sum, and could likely be the star of the auction. It's estimated at \$2 to \$3 million. The 1914 painting originated during a trip West in 1873, two years after Moran's



Maurice Prendergast (1859-1924), *Festival, Venice*, 1899. Watercolor and pencil on paper, 16 7/8 x 12 1/8 in. Estimate: \$400/600,000

previous trip to Yellowstone. During the 1873 expedition, Moran went by rail to Salt Lake City, then over to Green River before heading south through Utah and eventually to the North Rim of the Grand Canyon. During the trip south, he stopped in what is now Zion National Park and Springdale, Utah.

Abbott says the Moran pieces will have wide crossover appeal among bidders. "Moran occupies a unique place. He's a Western artist but also a 19th-century landscape painter, so he has a broad interest among collectors," he says.

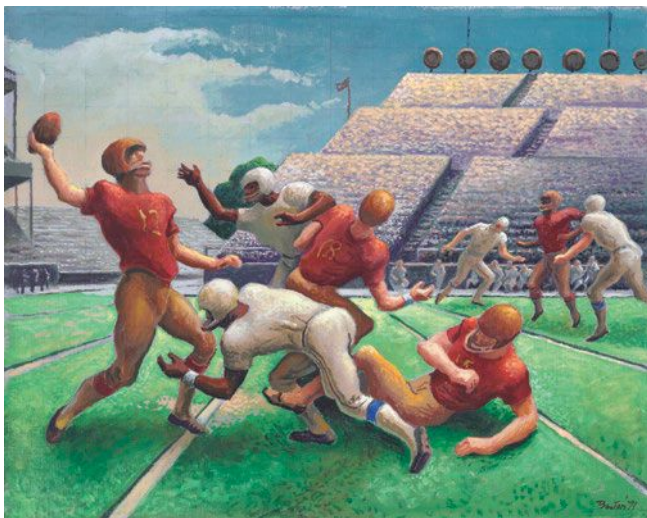
Other works in the sale include Joseph Henry Sharp's *Wyoming Encampment* (est. \$100/150,000), Henry Farny's watercolor and gouache *After the Hunt* (est. \$200/300,000) and Eanger Irving Couse's *The Chinayo Blanket* (est. \$120/180,000).

In addition to the live sale on November 21, Christie's will offer an online sale from November 14 to 21. Works in the online portion include George Lovett Kingsland Morris' *Labyrinth* (est. \$50/70,000), Max Weber's *The Bathers* (est. \$40/60,000), John Marin's *Back of Haverstraw* (est. \$15/25,000), and J.C. Leyendecker's *Thanksgiving Study* (est. \$12/18,000). ■

Thomas Hart Benton (1889-1975), *Study for "Forward Pass"*, 1971. Oil on canvasboard, 16 x 20 in., signed and dated in lower right: 'Benton '71'. Estimate: \$250/350,000



Norman Rockwell (1894-1978), *Girl Returning from Camp*, 1940. Oil on canvas, 38 x 29 7/8 in. Estimate: \$2/3 million Images courtesy Christie's Images LTD. 2017.



Captivating Pair

Two important Norman Rockwell images among offerings at Sotheby's November 13 American art sale in New York

November 13, 4 p.m.

Sotheby's

1334 York Avenue
New York, NY 10021
t: (212) 606-7000
www.sothebys.com

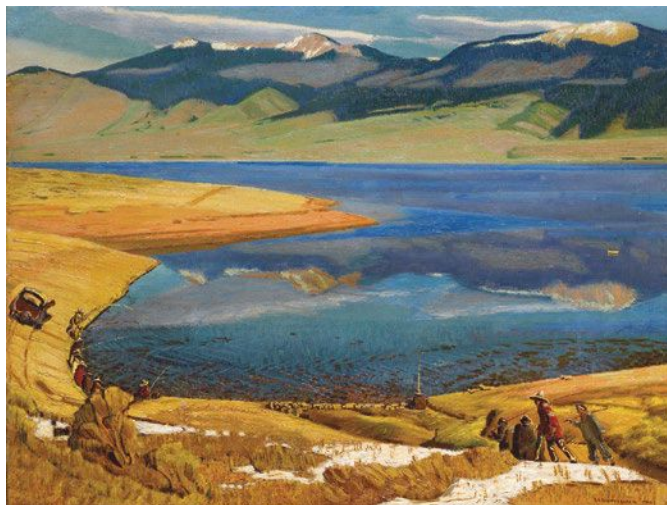
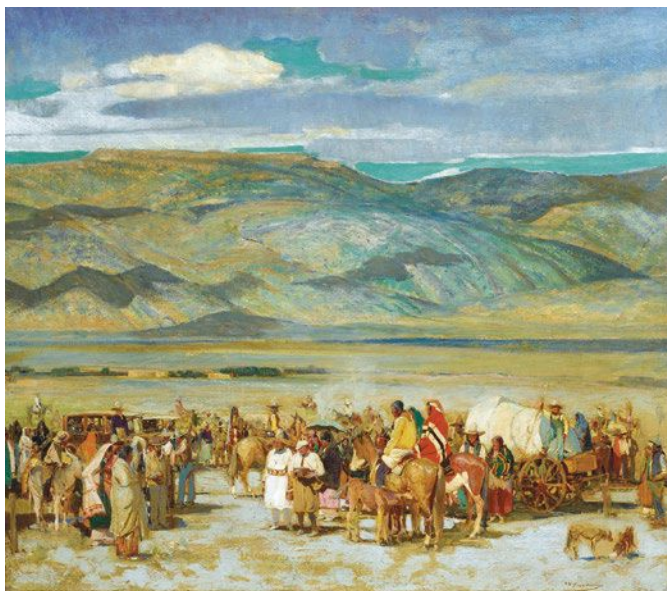
There are few "sure things" in the auction world, though Norman Rockwell is certainly a candidate.

Not only has the famed *Saturday Evening Post* illustrator had blockbuster auction results—his *Saying Grace* sold in 2013 for a staggering \$46 million, more than double the \$20 million high estimate—but his works have commanded consistently high auction results with 24 of Rockwell's 25 top-selling auction records all coming in the last 11 years, many of them achieving results that are double, triple and quadruple the high pre-sale estimates.

These consistently high results are likely to continue November 13 when Sotheby's, which sold *Saying Grace* four years ago, offers two major Rockwell works at its American art auction in New York. The works are two *Saturday Evening Post* illustrations: *Blacksmith's Boy—Heel and Toe*, estimated at \$7 million to \$10 million, and *Shuffleton's Barbershop*,

Top: Oscar E. Berninghaus (1874-1952), *Crowd at Horse Race—Taos, N. Mex.*, 1946. Oil on canvas, 30½ x 34 in., signed lower right: 'O.E. Berninghaus'; also signed: 'O.E. Berninghaus/Taos, N. Mex.' and titled 'Crowd at Horse Race—Taos, N. Mex.://(During San Geronimo Festivities in September, each year)'. **Estimate: \$600/800,000**

Ernest L. Blumenschein (1874-1960), *Eagle Nest Lake*, 1933. Oil on canvas, 28½ x 37¼ in., signed lower right: 'E.L. Blumenschein Taos'; inscribed on frame: 'E.L. Blumenschein—Taos, N.M.' **Estimate: \$300/500,000**





Norman Rockwell (1894-1978), *Shuffleton's Barbershop*, 1950. Oil on canvas, 46 x 43 in., signed lower center: 'Norman Rockwell'. Estimate: \$20/30 million

estimated at \$20 million to \$30 million.

"Over the course of his nearly 75-year career, Norman Rockwell continually revealed his unparalleled ability to express the spirit of American culture through the beloved paintings he created for the cover of the *Saturday Evening Post*. Many of these humorous, idealistic and relatable images have

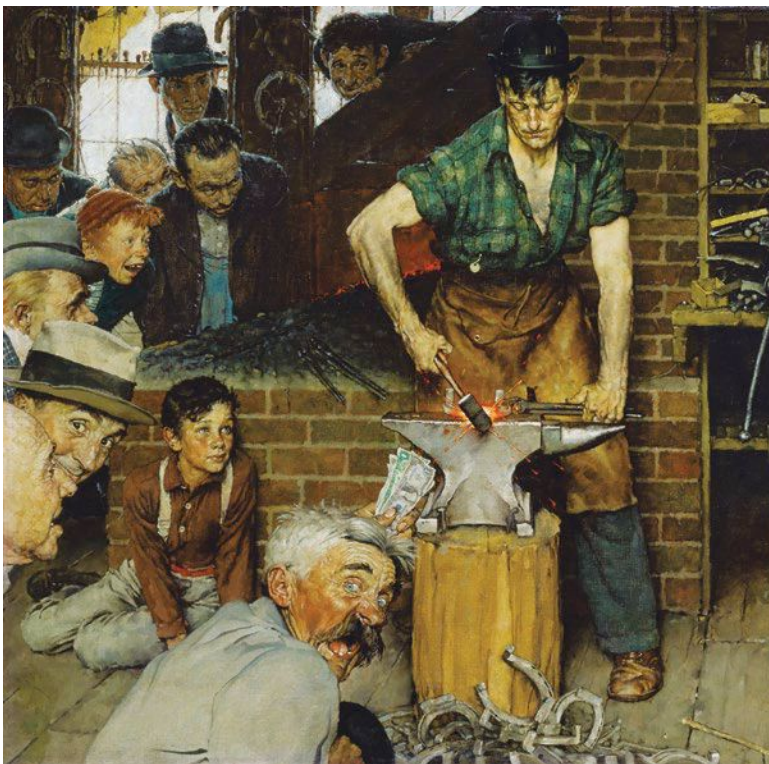
become truly iconic, integrated into the country's idea of itself and its history," says Liza Pisano, vice president and specialist of American art at Sotheby's. "Though a generation of Americans all likely have their own favorite Rockwell, *Shuffleton's Barbershop*, the subtly enigmatic work he created for the April 29, 1950, cover of *The Post*, is

undoubtedly among his masterpieces. Executed at the height of the artist's career, *Shuffleton's Barbershop* represents the very best of Norman Rockwell: a technical tour-de-force that demonstrates the continuing power and resonance of the artist's distinctive vision of American life."

The 1950 work, which shows a dimly

lit barbershop serving as a venue for a band practice in the back room, comes from one of Rockwell's most productive and popular periods at his *Saturday Evening Post*, which received 322 images from the artist between 1916 and 1963, including 100 major works from the 1940s and the 1950s, considered his most important period.

Rockwell based the painting on his own local barbershop on Maple Street in East Arlington, Vermont, where the artist had moved with his family in 1939. Pisano says the work transports viewers back to a different time and place, when the local barbershop "stood as a symbol of small-town life, and represented the values of community and kinship that were deeply ingrained in the country's sense of identity." She continues: "Even today, Rockwell's rendering immediately transports us into his imagination: we see the scene he presents and we are there, stopped in our tracks on our way home to peer in through the cracked plate-glass window of the local barbershop. Long since closed to customers, the darkened shop is illuminated only with the golden light that bathes the trio of musicians playing in the back room, unaware of our presence. Though we catch only a glimpse of their activity, like the cat who sits inside we stand transfixed, momentarily enchanted by the music, which we cannot hear but know is



there, wending its way out of this private space and into the night air."

Blacksmith's Boy — Heel and Toe, from 1940, also came during that vital period of success for the artist and, like *Shuffleton's Barbershop*, has been featured in numerous exhibitions and books

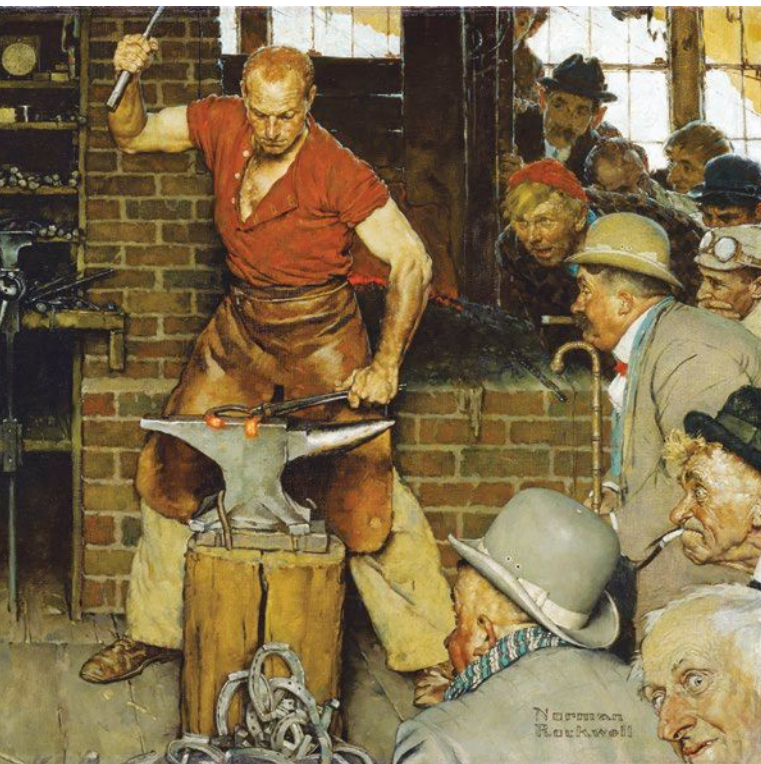
on the famous American artist. Both works, which were gifts from the artist to their current owner, are being sold to benefit the Berkshire Museum in Pittsfield, Massachusetts. Sotheby's has a long history selling Rockwell works and has 19 of the top 24 pieces that



George Henry Durrie (1820-1863), *Hunter in Winter Wood*, 1860. Oil on canvas, 36 x 54 in., signed and dated lower left: 'G.H. Durrie' and '1860'. Estimate: \$400/600,000



Maurice Prendergast (1858-1924), *The Deer Park*, ca. 1914-15. Oil on canvas, 23 1/4 x 32 1/2 in., signed lower left: 'Prendergast'. Estimate: \$600/800,000



Norman Rockwell (1894-1978),
Blacksmith's Boy - Heel and Toe, 1940.
 Oil on canvas, 35 1/8 x 70 1/4 in., signed lower right:
 'Norman Rockwell'. **Estimate: \$7/10 million**

the French Post-Impressionists and the Fauves, and where he was heavily inspired by Paul Cézanne. “*The Deer Park* fully incorporates Prendergast’s new ideas about color and form, yet also returns to a theme he explored throughout his career—fashionable members of the leisure class enjoying themselves in an idyllic landscape,” according to the catalog. “Like the Post-Impressionists, Prendergast emphasized the flatness of the picture plane, dividing the composition into horizontal bands of color and creating a mosaic-like design. [According to author Nancy Mowll Mathews,] he ‘applied a carefully worked-out color scheme in small dabs of paint. The result is an overall open surface pattern that allows the light colors... underneath to shine through for a glowing luminous effect.’”

The November sale will also feature a stunning variety of Western works, including pieces from members of the Taos Society of Artists. The big standout is Oscar E. Berninghaus’ *Crowd at Horse Race—Taos, N. Mex.*, a 1946 oil estimated at \$600,000 to \$800,000. The work bears some resemblance to the Taos artist’s auction record, *The Pueblos Await the Dancers*, which sold in 2008 for more than \$1.4 million. Both works feature an arrangement of dozens of figures in the lower half of the painting with a stunning landscape in the top half.

Also available will be Ernest L. Blumenschein’s *Eagle Nest Lake*, a 1933 oil estimated at \$300,000 to \$500,000; Eanger Irving Couse’s landscape *Indian/Horse/Teepee*, estimated at \$25,000 to \$35,000; Victor Higgins’ *Adobe and Wagon*, estimated at \$30,000 to \$50,000; and E. Martin Hennings’ *Untitled (Portrait of Frank Samora)*, which is expected to fetch \$60,000 to \$80,000. Other works in the sale include Edgar Payne’s landscape *Canyon de Chelly* (est. \$60/80,000) and Maynard Dixon’s landscape *Canyon Ranch* (est. \$150/250,000), which was shown at various galleries and exhibits from 1942 to 1946. ■

have come to auction, including eight in the top 10 alone.

Other lots in the November sale include Grandma Moses’ winter pastoral scene *Sugaring Time*, estimated at \$100,000 to \$150,000, and George Henry Durrie’s *Hunter in Winter Wood*, estimated at \$400,000 to \$600,000, which will also benefit the Berkshire Museum.

Sotheby’s writes in the catalog entry: “According to Martha Hutson, *Hunter in Winter Wood*, dated 1860, is painted on Durrie’s largest canvas, 36 by 54 inches. Durrie’s pride in this picture is seen immediately in his unusually conspicuous signature... This canvas and an equally large picture of the same year, *Wood for Winter*, are the nearest Durrie is known to have approached in winter scenes the panoramic views of the Hudson River School. These paintings are his answer to the work of [Jasper Francis] Cropsey and [John Frederick] Kensett,

and [Frederic E.] Church’s *Heart of the Andes* (Metropolitan Museum of Art). They meet the basic requirements of these artists’ style. The view is wide, the subject noble, the canvas large and the technique thin with a high technical polish. Where Durrie stopped short of [Asher B.] Durand’s and Church’s technique is in the verisimilitude of detail. As in his earlier landscapes, Durrie retained the brushwork and color touch of Thomas Cole to denote detail of foliage, tree and rock. Durrie’s paintings stand apart from the mainstream of American landscape painting at the mid-century mark not only in their choice of season but in their personal idiosyncrasies of style.”

Maurice Prendergast’s *The Deer Park*, estimated at \$600,000 to \$800,000, will also be crossing the auction block. The work, painted around 1914 and 1915, was executed after Prendergast’s influential 1907 trip to Paris, where he encountered works exhibited by

Something for Everyone

Bonhams' sale of American art offers material from a wide range of genres

November 20, 10 a.m.

Bonhams

580 Madison Avenue
New York, NY 10022
t: (212) 644-9001
www.bonhams.com

Bonhams' *American Art Week* sale of American art offers a wide range of material from many genres of American art. From modernist works by the likes of Milton Avery and Arthur Dove to bronze and marbles from Allen George Newman, Mahonri Mackintosh Young and Edward Thaxter, as well as illustration works from Lynn Bogue Hunt and Philip R. Goodwin, the sale has a little bit of something for everyone.

"We have found that property from established private collections,

specifically the best examples by important American artists, consistently achieve high prices at auctions," says Bonhams' head of sales Liz Goodridge. "Fresh material and works completely new to the auction market create a unique opportunity for eager collectors."

Milton Avery's *Untitled (Portrait of David Burluk and His Wife)* (est. \$80/100,000), relates closely to a 1939 work at the Museum of Modern Art, *The Dessert*. "Both our painting and the work at MoMA were likely based off sketches he produced while visiting



Thomas Moran (1837-1926), *Setting Sun at Sea*. Oil on canvas, 20¼ x 30¼ in., signed with conjoined initials and dated lower left: 'TMoran / 1907'; signed, dated and inscribed on verso prior to lining: 'Painted for J.G. Moulton. / TMoran • 1907'. **Estimate: \$200/300,000**



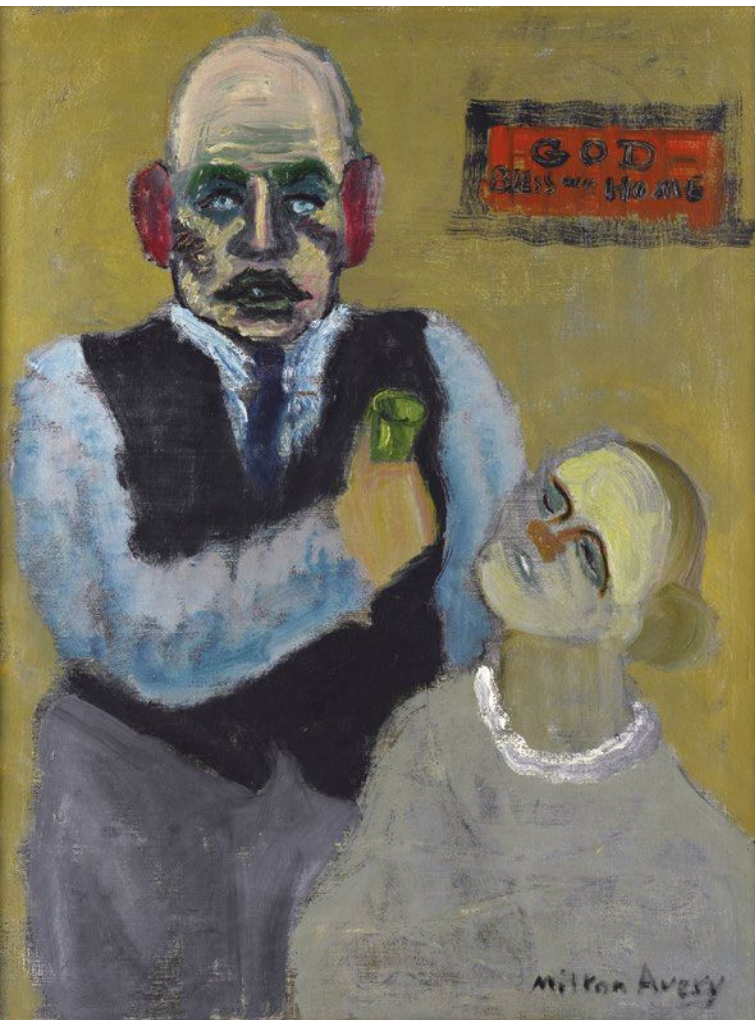
Maxfield Parrish (1870-1966), *Study for Under Summer Skies (Janion's Maple)*, ca. 1959. Oil on paperboard, 11½ x 9½ in. **Estimate: \$120/180,000**



Edward Willis
Redfield (1869-1965),
*On the Delaware,
First Spring Thaw.*
Oil on canvas,
38¼ x 50 in., signed
lower left: 'E. W.
Redfield'. **Estimate:**
\$60/80,000



Thomas Moran (1837-1926), *Venetian Scene*. Oil on canvas, 14½ x 20½ in., signed with conjoined initials and dated lower right: 'TMoran / 1894'.
Estimate: \$100/150,000



Milton Avery (1885-1965), *Untitled (Portrait of David Burliuk and His Wife)*, ca. 1939. Oil on canvas, 36 x 28 in., signed lower right: 'Milton Avery'; inscribed upper right: 'God / Bless our Home'. **Estimate: \$80/100,000**

Below: **Sanford Robinson Gifford (1823-1880),** *A Sketch on the Roman Campagna*, 1856. Oil on paper laid down on canvas, 3¼ x 6⅞ in., signed lower left: 'SR Gifford'; inscribed on stretcher: 'Roman Campagna'; artist's estate sale stamp on verso. **Estimate: \$30/50,000**

the Burliuk family out on Long Island," Goodridge explains. "The work at one point belonged to Roy Neuberger, who was a fan of Milton Avery's work and owner of numerous examples by the artist."

The auction will also include a small Sanford Robinson Gifford oil, estimated to bring in \$30,000 to \$50,000, which served as a study for a larger work titled *The Roman Campagna. A Sketch on the Roman Campagna*, "was discovered by the present owner's family in the attic of their home in upstate New York," Goodridge says.

Actor Otis Skinner is portrayed in George Benjamin Luks' *Study for Otis Skinner as Colonel Philippe Bridau* (est. \$30/50,000). In the study, Skinner is depicted as a character from Emile Fabré's famous play *The Honor of the Family*, Colonel Philippe Bridau. Goodridge explains, "The work comes to us directly from the family of the sitter, having previously belonged to the sitter's daughter, the famous actress Cornelia Otis Skinner."

Two impressive works by Thomas Moran will cross the block: *Venetian Scene*, estimated at \$100,000 to \$150,000; and *Setting Sun at Sea*, estimated at \$200,000 to \$300,000. Wolf Kahn's *Imaginary Beaver Pond* is expected to take \$30,000 to \$50,000. Also for sale is Maxfield Parrish's *Study for Under Summer Skies (Janion's Maple)* (est. \$120/180,000) and Guy Carleton Wiggins' *The Financial District, New York, Winter* (est. \$60/80,000).

Bonhams' auction of American art takes place November 20 at 10 a.m. in New York. ■



Touching the Soul

Heritage Auctions' November 3 sale includes narrative-filled illustrations and 19th-century American impressionism

November 3

Heritage Auctions

Design District Showroom
1518 Slocum Street
Dallas, TX 75207
t: (877) 437-4824
www.ha.com

At the heart of every Golden Age illustration is a narrative that piques the interest of the viewer. Whether it is a scene created for a magazine cover or story, a calendar or book, the images are ones that evoke Americana and nostalgia. Sometimes the stories surrounding the work itself can also be intriguing to buyers, such is the case of the *Lazybones* by Norman Rockwell, which will arrive at market during Heritage Auctions' November 3

American Art Signature Auction in Dallas.

Robert and Teresa Grant purchased the painting, which depicts a young lad and his dog taking a nap, in the 1950s for less than \$100. In the summer of 1976 it was stolen from their home, and with the help of the FBI, it was returned to members of the owner's family just this past March. The piece, painted in 1919 for the cover of *The Saturday Evening Post*, is estimated to achieve \$1 million to \$1.5 million.



George Henry Durrie (1820-1863), *Winter in the Country, A Cold Morning*, ca. 1863. Oil on canvas, 23 x 26 in. Estimate: \$300/500,000



Norman Rockwell (1894-1978), *Lazybones*, *The Saturday Evening Post* cover, September 6, 1919. Oil on canvas, 26 x 24 in. Estimate: \$1/1.5 million



Clockwise from top left:
J.C. Leyendecker (1874-1951),
The Rescue of Theophilus Newbegin,
The Saturday Evening Post cover,
 September 21, 1907. Oil on masonite,
 24 x 20 in., signed lower right: 'JCLeyendecker'.
Estimate: \$100/150,000

Louis Ritman (1889-1963),
Interior. Oil on canvas, 36 x 29 in.
Estimate: \$80/120,000

William Merritt Chase (1849-1916),
Untitled (Nude Resting in a Chair), ca. 1888.
 Pastel on paper mounted on canvas,
 28½ x 23½ in. **Estimate: \$250/350,000**



Another Rockwell coming to market is a study for a 1934 story in *American Magazine*. The painting, titled *Fishes Like Neckties*, shows two men walking with fishing poles their dog at their side. It has a presale estimate of \$150,000 to \$250,000. Aviva Lehman, director of the American art department at Heritage, says, "What's great about Heritage is we present really great material at every price point." She notes this is evidenced by the Rockwell offerings in the sale, which range not only in price, but also in medium, from the masterworks, such

**Norman Rockwell (1894-1978),
Fishes Like Neckties, *American
 Magazine* interior story study,
 1934. Oil on canvas, 31 x 29¾ in.
 Estimate: \$150/250,000**

as *Lazybones*, to the midrange to lower-priced drawings that have estimates in the \$20,000 range.

In addition to the Rockwells, the sale will have a 43-lot single-owner collection of Golden Age illustrations hitting the block. The grouping, dubbed *The Golden Age: Property form a Distinguished New York Collector*, features works by J.C. Leyendecker and Maxfield Parrish. According to Lehman, "The highlight is a fabulous Leyendecker *Saturday Evening Post* cover that is estimated at \$100,000 to \$150,000." The Leyendecker appeared on the September 21, 1907, issue of the magazine and is titled *The Rescue of Theophilus Neubegin*.

Lehmann adds that the auction has become known for its illustration offerings, having recently set a record for an oil study by Rockwell in August. "We literally get calls weekly looking for quality illustrations," says Lehmann. "So we are very excited about the illustration offerings in the sale, specifically. That's definitely a trend that's remaining strong here at Heritage."

In addition to the illustrations, there will be a number of 19th-century American paintings for sale. A coveted oil on canvas by George Henry Durrie titled *Winter in the Country, A Cold Morning*, from around 1863, is one such piece. "Durrie is best known for his winter scenes that romanticize the coziness of winter," says Lehmann. "This really does embody the artist's entire body of work. It's a quite important work, and is estimated at \$300,000 to \$500,000."

William Merritt Chase's *Untitled (Nude Resting in a Chair)* (est. \$250/350,000) is another standout from the period. The work, from circa



1888, was completed while Chase was teaching at the Art Students League in New York. The swivel chair the model sits on has been pictured in a photograph of Chase from his Tenth Street Studio that was reproduced in a 1947 article on the building. "He was such a master of the pastel medium," says Lehmann. "Pastels by the artist of this quality you don't see them come up that often. It's been the same family since the early '90s. we are very excited about it."

A beautifully rendered work by Louis Ritman, titled *Interior*, which has been in the same Cincinnati family for more than 100 years, is also noteworthy. The piece, which has a presale estimate of \$80,000 to \$120,000, has "everything you want in a Ritman," says Lehman, citing its texture and drapery.

There are a number of standout Western lots, including two by Birger Sandzén: a Santa Barbara scene and a Kansas painting that both have presale estimates of \$20,000 to \$30,000. There is also a still life by the artist titled *Zinnias* that is expected to fetch between \$12,000 and \$18,000. "I love his still lifes," shares Lehman, "how he applies the paint to them."

Rounding out the segment of the sale is a classic California landscape by John Marshall Gamble that shows purple and yellow wildflowers rolling along a hill that leads out to an ocean view in the distance. "It's a nice size from a private collection in California," says Lehman of the work that measures 20 by 30 inches. The piece has an estimate of \$40,000 to \$60,000. ■

Fresh Focus

Freeman's sale of American art and Pennsylvania Impressionism includes new to the market paintings by Garber, Redfield and Gollings

December 3, 2 p.m.

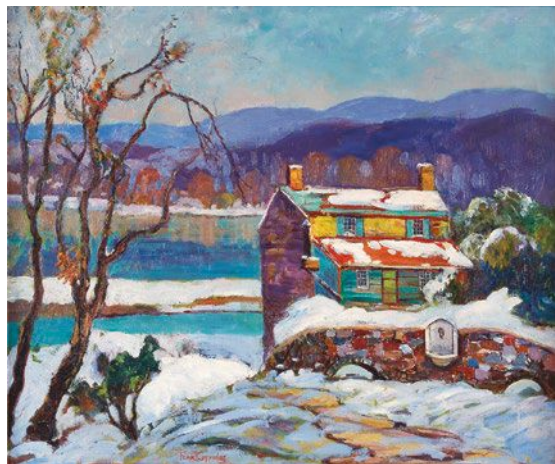
Freeman's

1808 Chestnut Street
Philadelphia, PA 19103
t: (215) 563-9275
www.freemansauction.com

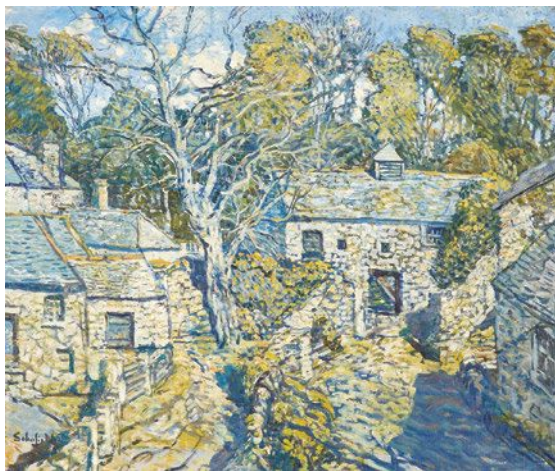
When a work of art hasn't been seen on the market in quite some time or is a brand-new find, an interest is sparked in collectors. And even more so when they learn the piece has remained in the same family or was given to the consignor by the artist themselves. In Freeman's December 3 *American Art and Pennsylvania Impressionism* auction, a number of paintings that fit one or more of those characteristics will cross the block.

Daniel Garber's *A Jersey Road* (est. \$200/300,000) has been with the same family in Massachusetts for a number of years. The work, which is in its original Harer frame, is a scene that collectors have come to expect from Garber, making it even more noteworthy. Alasdair Nichol, vice chairman and head of the American art department at Freeman's, says, "With the Delaware River, the shadows and trees, you have all the elements you would want in a Garber."

Edward Willis Redfield's painting *The Snow Storm* also passed through a private consignor's family and is accompanied with a letter from the artist. "It's a nice work because of the figures in the



Fern Isabel Coppedge (1883-1951), *The Garden Wall*. Oil on canvas, 20 1/8 x 24 1/8 in. Estimate: \$30/50,000

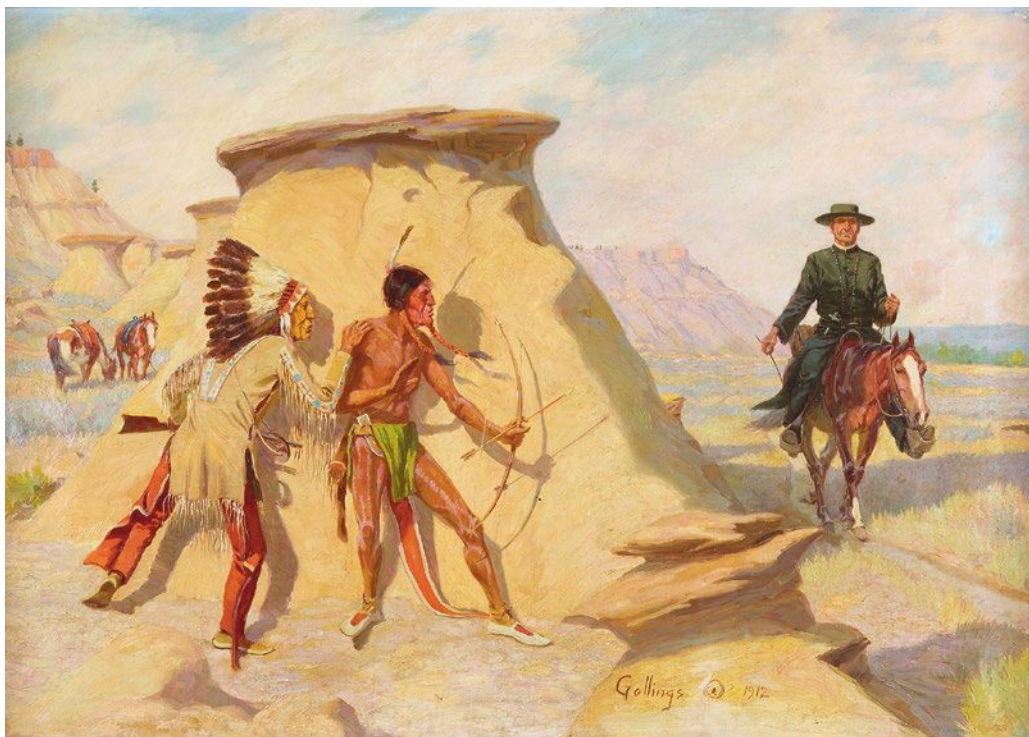


Walter Elmer Schofield (1867-1944), *Godolphin Farm*. Oil on canvas, 30 x 36 in. Estimate: \$25/40,000

Daniel Garber (1880-1958), *A Jersey Road*. Oil on canvas, 30 x 28 in. Estimate: \$200/300,000



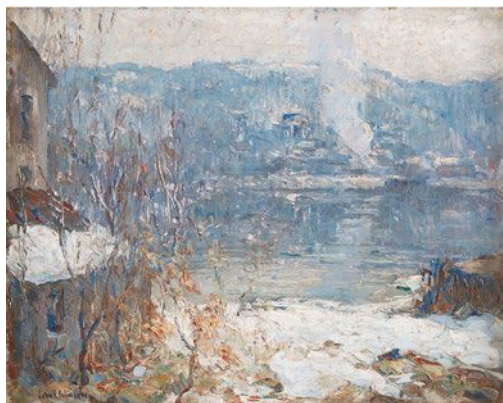




E. William Gollings (1878-1932), *"The Fear of the Great Spirit" (Father de Smet)*. Oil on canvas, 24 $\frac{1}{8}$ x 34 $\frac{1}{8}$ in. Estimate: \$50/80,000



Reginald Marsh (1898-1954), *Bowery Scene*. Oil on Masonite, 24 $\frac{1}{8}$ x 29 $\frac{1}{8}$ in. Estimate: \$70/100,000



John Fulton Folinsbee (1892-1972), *"The River" (Coryell's Ferry)*. Oil on canvas, 16 x 20 in., signed bottom left: 'John F. Folinsbee'; inscribed with title on upper stretcher verso. Estimate: \$60/80,000

foreground with the sled," says Nichol. "It's a good December sale painting, with good provenance and good condition." It is expected to sell for \$100,000 to \$150,000.

Another personal connection is found with E. William Gollings' *"The Fear of the Great Spirit" (Father de Smet)*, as the collector's mother, who was a singer, knew the artist. The work has a presale

estimate of \$50/80,000. Also noteworthy are five paintings by Susette Inloes Schultz Keast that are being consigned by the artist's granddaughter, including *The Inner Harbor* (est. \$10/15,000).



Edward Willis Redfield (1869-1965), *The Snow Storm*. Oil on canvas, 27 7/8 x 32 1/4 in. **Estimate: \$100/150,000**

Works by Fern Isabel Coppedge tend to strike a chord during Freeman's sales, as the firm has held her auction record since December 2006 with the painting *The Delaware Valley* and eight of the top 10 prices recorded for the artist are from the auction house. In this sale, Coppedge's painting *The Garden Wall* (est. \$30/50,000) will cross the block. The piece, which depicts the Delaware River at winter, comes from a private consignor who had work by the

artist in Freeman's last *American Art and Pennsylvania Impressionist* sale.

Walter Elmer Schofield's *Godolphin Farm*, which has a presale estimate of \$25,000 to \$40,000, is a European scene by the artist. Schofield, who was born in Philadelphia, spent considerable time during his adult life living abroad in Europe. According to Nichol, "He's slightly different from the other artists. People like [the Pennsylvania Impressionist works] to be Bucks County or New Hope.

With Schofield, Cornwall [paintings] has a good market for him. With the farmhouses, sunlight and distinctive palette they have, there is a ready demand for it."

There also will be several works on paper by Charles E. Burchfield in the sale, as well as John Follinsbee's "*The River*" (*Coryell's Ferry*) that is estimated at \$60/80,000. Works by Reginald Marsh and Thomas Eakins also will be available.

The *American Art and Pennsylvania Impressionists* sale will begin at 2 p.m. ■

Southwest Modern

Santa Fe Art Auction brings a variety of New Mexico modernist works to bidders on November 11

November 11, 1:30 p.m.

Santa Fe Art Auction

1011 Paseo de Peralta

Santa Fe, NM 87501

t: (505) 954-5780

www.santafeartauction.com

Northern New Mexico has long been a hotbed for boundary-pushing Western art—works that exemplify the light and space of the Southwest, works that emphasize the emptiness and also the beauty of the desert, and works that tie back into modernist movements

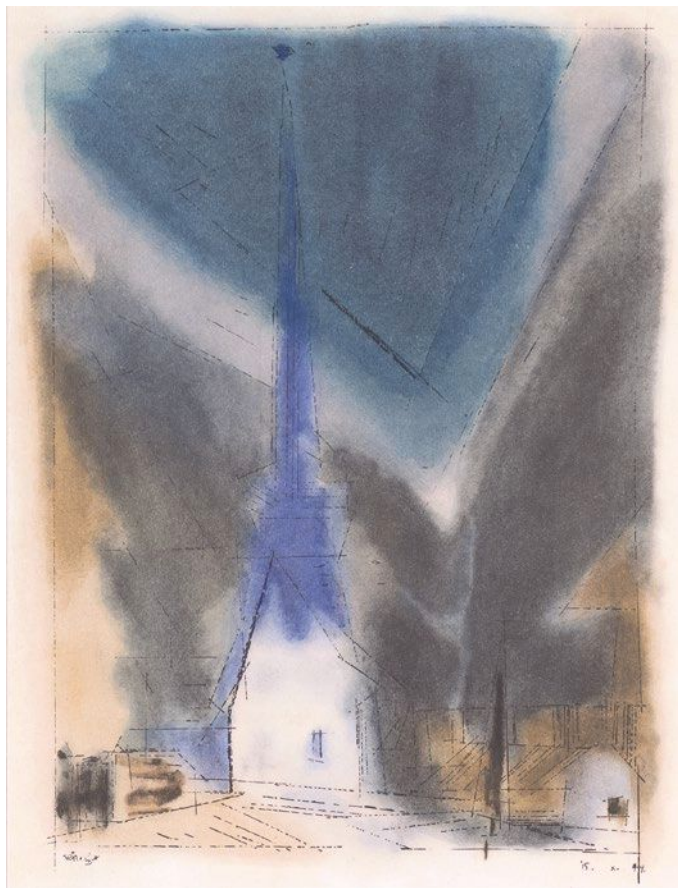
such as abstraction, cubism and post-impressionism. Art from this exciting region of the country will be the centerpiece of the *Santa Fe Art Auction* on November 11.

The 250-lot sale, one of the highlights of Santa Fe's gorgeous late-fall season, will showcase works from many of the artists who flocked to New Mexico's sprawling vistas, historical pueblos and tradition-rich streets, which are some of the oldest in the country—buildings in Santa Fe and surrounding areas date back to the 16th century and earlier.

"We do have some particularly strong lots for New Mexico modernism, whether it's Raymond Jonson or Andrew Dasburg. We've seen some standout pieces sell at online sales throughout the last year, so we're very excited to bring them to auction," says Jenna Kloeppel, acting director for the *Santa Fe Art Auction*. "This is a genre that our buyer base has really responded to very strongly."

Notable modernist highlights, and there are many, include two Raymond Jonson works—*Untitled (New Mexico Vista)*, estimated at \$60,000 to \$100,000, and *The Night, Chicago*, estimated at \$80,000 to \$120,000—as well as several pieces by Emil Bistram, the most prominent being the landscape *Red Rain*, estimated at \$40,000 to \$60,000.

"With Jonson's New Mexico piece, the perspective is remarkable, and you really get a sense for Jonson's mastery of this skewed perspective with the combination of curved lines and the, maybe not chaotic, but staged effect of his composition...And *The Night*,



Lyonel Feininger (1871-1956), *Brooding Sky*, 1946. Watercolor and ink on paper, 17 x 12½ in. Estimate: \$30/50,000



Raymond Jonson (1891-1982), *The Night, Chicago*, 1921. Oil on canvas, 35 $\frac{3}{8}$ x 41 in. Estimate: \$80/120,000

Chicago is really a standout piece, something that is really atypical for what a lot of our buyers and consignors would expect from this sale. It is a deco piece from Jonson's time in Chicago and the colors just shine—you wouldn't know this painting was almost 100 years old—and there is nothing quite like it in the auction," Kloeppel says. "*Red Rain* is a very straightforward landscape, but a closer look does reveal a lot of these really great geometric shapes and patterns that align with some of Bistram's more modern pieces.

It's an exceptional work."

The sale will also feature a number of Andrew Dasburg works, including three works that showcase the artist's delicate paint application: *Red Lands Orchard* (est. \$15/25,000), *Untitled Village Landscape* (est. \$12/18,000) and *Valley Fields from Llano Quemado* (est. \$12/18,000).

"These are later-era Dasburg pieces, and they are extremely desirable to collectors who are looking out for works with these nice, muted pastel colors. The untitled piece is especially

wonderful because you can see the influence of Cézanne. It's magnificent to see his strengths, this minimalist and cubist aesthetic, applied to the landscapes of northern New Mexico," explains Kloeppel. "Dasburg is one of the more international artists who came to New Mexico and you see his influences, including those from France, in his paintings during this time."

Two important Taos Society of Artist works available are Joseph Henry Sharp's *Lorenzo Martinez (Bull Breath)* (est. \$50/70,000), which shows a

former governor of the Taos Pueblo, and Bert Geer Phillips' triptych *Corn Dance*, *Santo Domingo Pueblo* (est. \$30/50,000), which shows the famous ceremony that still occurs today every August 4. "This event was then, and still today, open to the public, and when Phillips painted this, tourism would have been a major thing in the area because of the railroads, which brought visitors to northern New Mexico," Kloeppel says. "*Corn Dance* was painted for the Salmagundi Club in New York City as part of its *Thumb Box* exhibition. It's a very special piece."

Kenneth Adams' colorful *Canyon Bridge* is available at \$6,000 to \$8,000, while an untitled pastoral drawing by William Robinson Leigh is expected

to fetch \$5,000 to \$10,000. Additional works include Fremont Ellis' nature scene *Breath of Spring* (est. \$8/12,000), Dorothy Brett's striking *The Deer Hunters* (est. \$15/25,000), Henriette Wyeth's still life *Untitled (Floral)* (est. \$6/8,000), and B.J.O. Nordfeldt's landscape *Four Trees* (est. \$10/15,000).

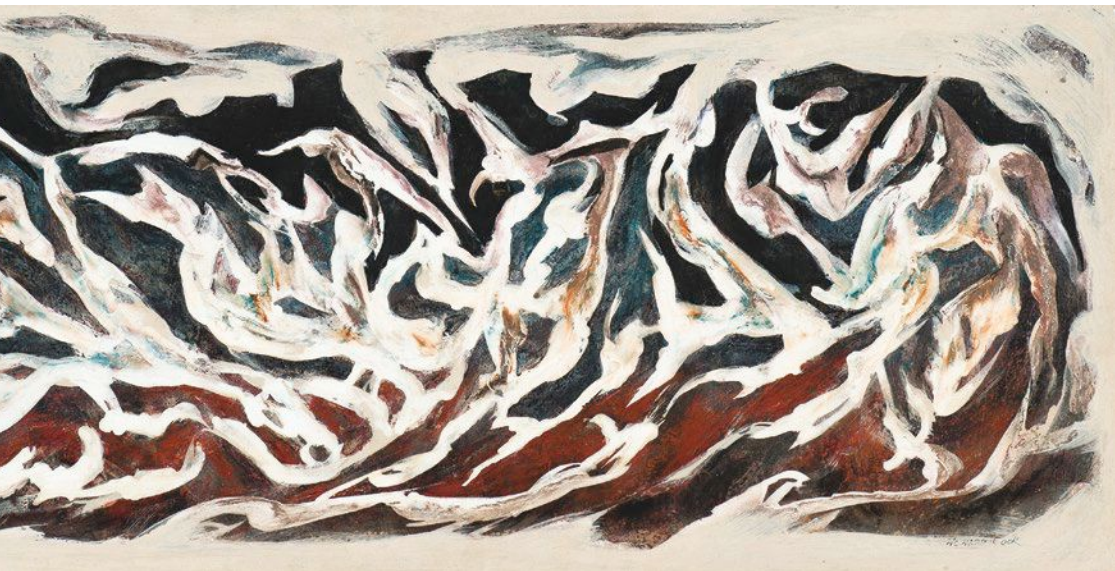
A number of Howard Cook's abstraction expressionist landscapes will be available, including *Sangre de Cristo* (est. \$8/10,000) and *Villanueva* (est. \$5/7,000), both of which have swirling chunks of form and color that whip the eye through the painting in swirling motions. "They are sort of mesmerizing," Kloeppel adds.

With Lyonel Feininger's *Brooding Sky* (est. \$30/50,000), a watercolor and ink

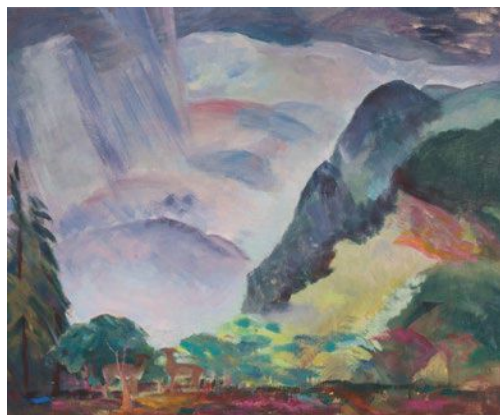


Andrew Dasburg (1887-1979), *Red Lands Orchard*, 1960.
Pastel on paper, 17 x 22 in. **Estimate: \$15/25,000**





Howard Cook (1901-1980), *Sangre de Cristo*. Fixed and varnished pastel on board, 16½ x 39¼ in. **Estimate: \$8/10,000**



Olive Rush (1873-1966), *Mountain Showers*. Oil on canvas, 24 x 30 in. **Estimate: \$2/3,000**



Emil Bisttram (1895-1976), *Red Rain*. Oil on board, 24 x 30 in. **Estimate: \$40/60,000**

on paper, the German Bauhaus artist paints a moody and transparent sky that hangs over a church. “This is not a typical offering for us, but we thought it was an opportunity for our collectors to see some Bauhaus and European modernism,” she says. “Feininger did a lot of more architectural drawings, as well as pastels and watercolors. They are very delicate and many show European

religious structures and edifices.”

Other artists in the sale include modernist Kenneth Adams, printmaker Gustave Baumann, landscape painter Doel Reed, cowboy artist Peter Hurd and Taos painter Sheldon Parsons.

Kloeppel says buyers and sellers she’s spoken to seem enthusiastic about the market and are hopeful Western art will continue its climb upward. “We’ve

seen in other Western art auctions that the market has certainly picked up. Being at the *Jackson Hole Art Auction* recently we saw strong very strong sales,” she says. “We’re in a unique spot as the last major Western art auction of the calendar year. It really gives us a perspective on all the other major sales. And right now all indications suggest we’re in for a strong sale.” ■

Family Connections

Grogan & Co.'s 30th anniversary auction features several works that have descended from the artist to the consignors' families

November 5, noon

Grogan & Company
20 Charles Street
Boston, MA 02114
(617) 720-2020
www.groganco.com

Three years ago, Grogan & Company moved its headquarters back to Boston and with that wanted to “focus more and more on quality rather than quantity,” says Georgina Winthrop, the auction house’s fine art specialist. “We are really striving to have [the pieces] in the sale be something we’re excited to sell and the market is excited to buy.”

The 30th Anniversary Auction, taking place at noon on November 5, really drives that idea home. Winthrop says, “It’s a small—for us—but tight sale. I think it really goes to show where the market is, and what has ended up in the sale is indicative of what is selling right now. There are hardly any prints. American art is a large portion of the sale, probably more so than we typically have.”

Coming to market will be more than 330 lots, including 110 in the fine art category, 150 jewelry items and the rest from the silver and decorative arts segment. The American art section features works by a number of notable artists, with many of the pieces, according to Winthrop, being fresh to market items that have descended through the families of whom they were painted.

One of the major works in the sale is a still life by John Singer Sargent titled *Candelabra with Roses* (est. \$50/100,000) that descended through the family of the artist, and Sargent’s friend, Francis Davis



Richard Edward Miller (1875-1943), *Black Mantilla*. Oil on canvas, 36 x 34 in. Estimate: \$50/100,000

Millet. The work, as Winthrop explains, is “linked to the summers they spent with the Millet family in the Cotswold’s [in 1885-86],” and while atypical to Sargent’s usual subject matter it has his brushwork, use of light and color.

Another work that has passed through generations is Milton Avery’s early *Horse and Rider* (est. \$50/100,000), which was given by the artist to the consignor’s great-aunt. “She was this fabulous woman in New York in the 1920s and ’30s. She graduated from college and was

running an elementary school. She had these soirees with artists and intellectuals; he attended and gave her the painting,” says Winthrop. “[The family] thinks she received the work in the late 1920s. There are other examples of him painting fairly representational horses in that period.”

While *Horse and Rider* is not the traditional Avery painting, Winthrop says, “The brushwork is quite indicative of what he’d go on to do. Also, he’s beginning to use color... But it does have this emotive quality of the groom



John Singer Sargent (1856-1925), *Candelabra with Roses*.
Oil on board, 21 x 16 in. **Estimate: \$50/100,000**



William McGregor Paxton (1869-1941), *Portrait of Ruth Gaston*.
Oil on canvas, 31 x 25 in. **Estimate: \$20/40,000**

or whoever is watching the woman on the horse. It really is a scene in a way that's rare for him."

Other auction highlights include *Portrait of Ruth Gaston* by William McGregor Paxton, who was commissioned to paint the portrait by the sitter's father, Boston financier William Gaston. The work has belonged to Ruth's family ever since and is expected to fetch between \$20,000 and \$40,000. Another portrait in the sale is *Black Mantilla*, by Richard Edward Miller, which has a presale estimate of \$50,000 to \$100,000. An iconic winter scene by Aldro T. Hibbard, titled *Winter Loggers* (est. \$10/20,000), is another standout.

Two paintings by William Trost Richards will also cross the block: a 10-by-20-inch seascape and a 5-by-10-inch painting from a trip to Norway. Both have presale estimates of \$3,000 to \$5,000. There are also two works by A.C. Goodwin coming to market that are views from the Boston Common of the Park Street church. The smaller of the pieces, measuring 21 by 25 inches,



Milton Avery (1885-1965), *Horse and Rider*. Oil on canvas, 25 x 30 in. **Estimate: \$50/100,000**

looks to sell for \$4,000 to \$8,000, while the 30-by-28-inch piece has an estimate of \$5,000 to \$10,000. "They're different views and different angles,"

describes Winthrop of the Goodwins. "It's a 2-minute walk from our gallery, so it's nice when paintings come home to that degree." ■

Western Wonders

Leslie Hindman Auctioneers' two-day Arts of the American West sale features historic art from a Midwestern museum

November 5-6

Leslie Hindman Auctioneers

1024 Cherokee Street, Suite 200

Denver, CO 80204

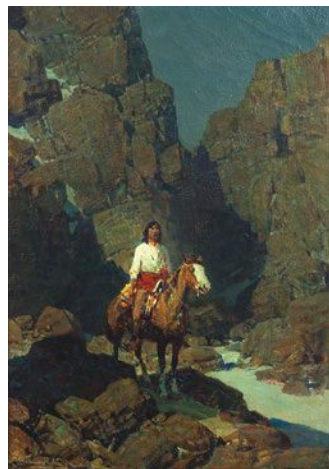
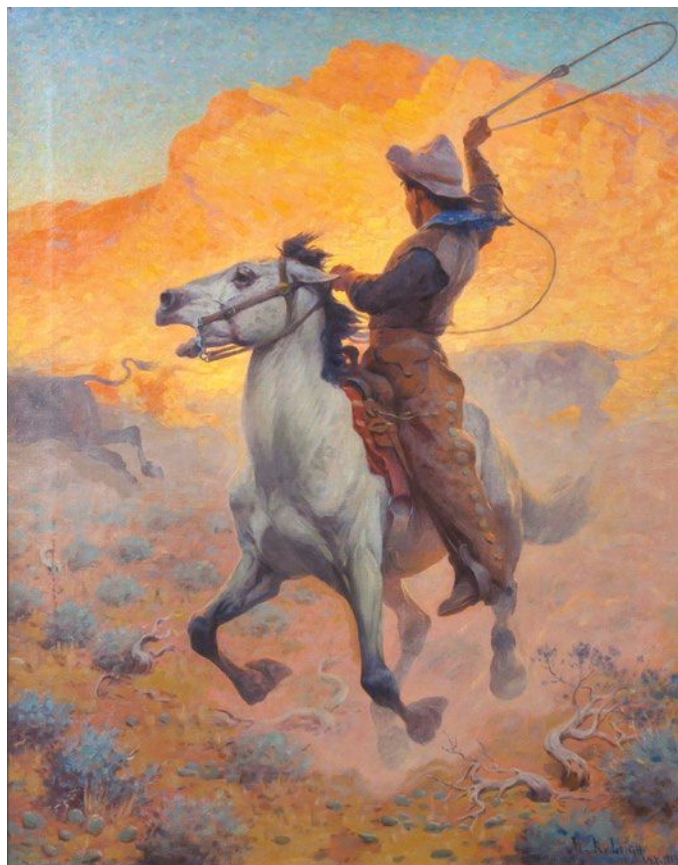
t: (303) 825-1855

www.lesliehindman.com

Featured during Leslie Hindman Auctioneers' two-day *Arts of the American West* sale, held November 5 and 6, will be more than 535 lots of artwork in an array of price points and categories. More than 100 of the items crossing the block will be from the Western art segment that includes both historic and contemporary items.

Among the standouts is property from a Midwestern museum that includes artwork by Charles M. Russell, Eanger Irving Couse, Frank Tenney Johnson, O.C. Seltzer, William Robinson Leigh, Edgar Samuel Paxson, Herman Wendelborg Hansen, Olaf Wieghorst, Frank McCarthy, Charles Henry Humphriss, Harry Jackson and others.

Maron Hindman, the Managing Director West/Southwest region, says, "What's exciting about this [property] is some of these pieces have some exhibition history...[I]t's always nice to have that provenance to go with the piece. [Collectors will be interested in] not only the exhibition history, but the fact that it was museum consignment."

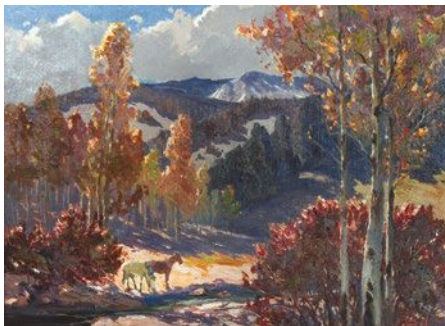
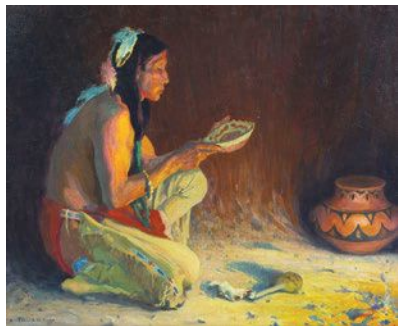


Frank Tenney Johnson (1871-1939),
Rocky Steeps. Oil on canvas, 20¼ x 14¼ in.
Property from a Midwestern Museum.
Estimate: \$40/60,000

William Robinson Leigh (1866-1955), *The Roper.* Oil on board, 28 x 22 in. Property from a Midwestern Museum. **Estimate: \$100/150,000**



Charles M. Russell (1864-1926), *Painting Out The Trail*, ca. 1889. Watercolor on paper, 20 x 27 in., signed lower right: 'CM Russell' with buffalo skull. Property from a Midwestern museum. **Estimate: \$100/150,000**



Far left: **Eanger Irving Couse (1866-1936),** *Sacred Rain Bowl*. Oil on canvas, 24½ x 29¼ in. Property from a Midwestern Museum. **Estimate: \$100/150,000**

Left: **Fremont Ellis (1897-1985),** *Horses in Santa Fe Canyon*, ca. 1935. Oil on canvas, 22 x 30 in. **Estimate: \$25/35,000**

Leading the collection is a watercolor by Russell that was the frontispiece for *Bucking the Sage Brush: or The Oregon Trail in the Seventies* by Charles J. Steedman, which Russell illustrated for G.P. Putnam's Sons. The painting depicts a group of men on horseback at the top of a mountain, with one of them pointing the way out over the land. The work is estimated to achieve \$250,000 to \$350,000.

Also from the museum is Couse's *Sacred Rain Bowl* (est. \$100/150,000); William Robinson Leigh's *The Roper*

(est. \$100/150,000); and Frank Tenney Johnson's *Rocky Steeps* (est. \$40/60,000). "The major works are very classic examples, particularly the Couse, which depicts a Native American in a pueblo with a polychrome olla, some sort of rattle, a fire glowing," says Hindman. "It's very typical for a Couse."

Outside of the grouping is a landscape by Fremont Ellis titled *Horses in Santa Fe Canyon* (est. \$25/35,000); Conrad Schwiering's *Spring's Touch* (est. \$10/15,000); and William Sanderson's

Hills of Wyoming, a 1979 painting expected to sell for \$5,000 to \$7,000.

A collection of Thomas C. Molesworth furniture, being sold to benefit the Buffalo Bill Center of the West in Cody, Wyoming, is also available. Highlights include a wood dining table with iron horseshoe decoration and four matching leather upholstered benches (est. \$12/18,000) and a Chimayo upholstered loveseat with attached side tables, also estimated at \$12,000 to \$18,000. ■

Going West

Western works by William R. Leigh, Carl Rungius and others help bring in a stunning \$16 million at the Coeur d'Alene Art Auction

Cowboys, wildlife and Western landscapes were the top sellers at the July 29 *Coeur d'Alene Art Auction* in Reno, Nevada. The sale, one of the biggest in the Western market, realized more than \$16 million, including \$1,155,000 from a single lot, William R. Leigh's *A Close Call*, which landed just \$40,000 short of an artist world record.

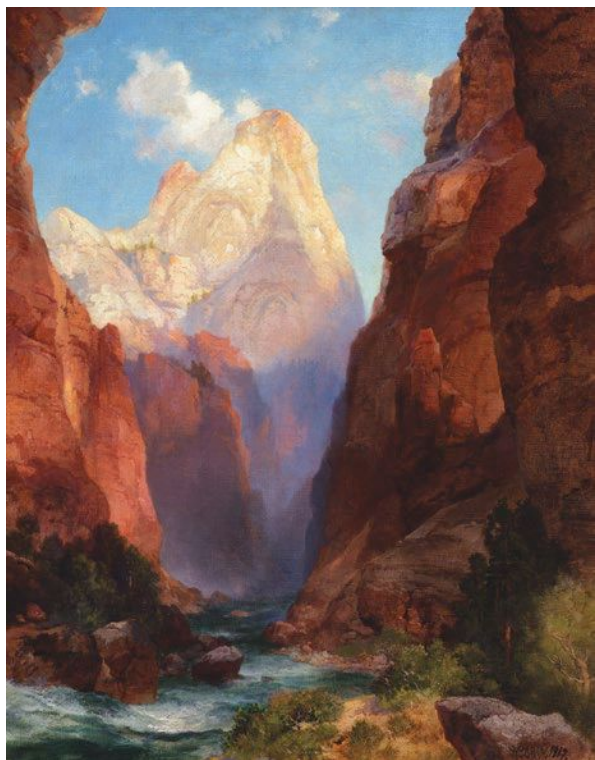
"We were very happy with the result on that one," says auction partner Mike Overby. "It wasn't a total surprise. We knew it would do well because it is one of Leigh's best works to come to market in a long time. It was the right size, right subject matter...just a really great image. We missed the record, but we were thrilled we got the estimates right."

The auction sold more than \$1 million just from online sales through Bidsquare. "Participation in the room was tremendous, especially with that big crowd that braved a long sale all the way through to the end. With 325 lots, it can run for about six hours, but we had bidders who stayed through every piece, which is really amazing. When you have a couple hundred people in the room duking it out for lots in the 320s, that's really great," Overby says. "Overall we saw a 20 percent jump in successful

internet bids, and a jump of 30 percent of people who registered for the sale. People are getting more comfortable with online buying like this, mostly because it's just so convenient."

Another take-away from this year's annual sale, Overby says, were the new collectors—he estimates half of the registered bidders were new clients.

In addition to Leigh's *A Close Call*, other top lots were Thomas Moran's *The Rio Virgin, Southern Utah* (est. \$600/900,000) that sold for \$651,000; Frank Tenney Johnson's *Return from the Hunt* (est. \$250/350,000), that sold for \$327,250; and, further down, Leigh's *Tid Bits* (est. \$250/350,000), which sold for \$267,750. A work by a living Western artist, Howard Terpning's *Whiskey Smugglers*, was the second top-selling lot when it sold for \$819,000, well above its \$600,000 high estimate. Charles M. Russell had several top lots: *Montana Winter*, estimated at \$100,000 to \$150,000, flew past auction expectations and sold for \$565,250; the watercolor *Wild Horses*, estimated at \$400,000 to \$600,000, went for \$416,500; the bronze *To Noses that Read, A Smell that Spells Man* went over its high estimate of \$150,000 when it sold for \$166,600; as did



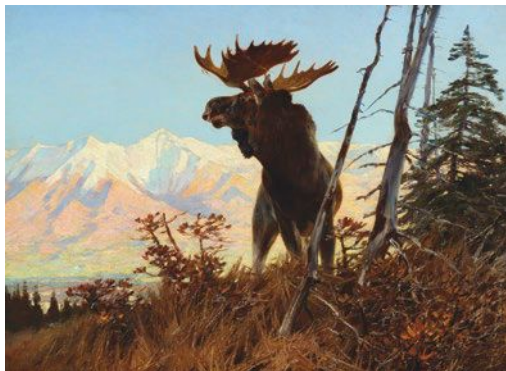
Thomas Moran (1837-1926), *The Rio Virgin, Southern Utah*, 1917. Oil on canvas, 20 x 16 in. Estimate: \$600/900,000 SOLD: \$651,000

The Medicine Man, which closed at \$154,700, above its \$120,000 high estimate.

Several other unexpected results came from E. Martin Hennings' *Riders in the Sage* (est. \$100/150,000) that sold for \$267,750, and Leon Gaspard's *On the Russian Front* (est. \$30/50,000) that sold for nearly triple its high estimate at

\$130,900—"The Gaspard just blew us away...a tremendous work," Overby says.

Wildlife works also produced bountiful results, including two major works from Carl Rungius: *Out of the Canyon* (est. \$300/500,000) that sold for \$476,000, and *High Country Monarch* (est. \$200/300,000) that sold for



Carl Rungius (1869-1959), *High Country Monarch*, 1907. Oil on canvas, 25 x 34 in. **Estimate: \$200/300,000 SOLD: \$386,750**



William R. Leigh (1866-1955), *A Close Call*, 1943. Oil on canvas, 35 x 30 in. **Estimate: \$800/1,200,000 SOLD: \$1,155,000**

Left: Charles M. Russell (1864-1926), *Montana Winter*, 1905. Gouache on paper, 12 x 19 in. **Estimate: \$100/150,000 SOLD: \$565,250**

\$386,750. Rungius' also had *In His Prime* available, which exceeded expectations by more than \$70,000 when it sold for \$190,400.

Overby says he was excited to see old and new clients come to the sale, which had more than a 95 percent sell-through rate. "The new

bidders make me very happy," he says. "In addition to new bidders, we also saw some older bidders come back around now that the market

is doing better. It's great to see these folks again active in the art market, especially since it seems to be heading in all the right directions." ■

TOP 10 SALES:

COEUR D'ALENE ART AUCTION, JULY 29, 2017 (WITH BUYER'S PREMIUM)

| ARTIST | TITLE | LOW/HIGH EST. | SOLD |
|----------------------|-------------------------------|-----------------|-------------|
| WILLIAM R. LEIGH | A CLOSE CALL | \$800/1,200,000 | \$1,155,000 |
| HOWARD TERPNING | WHISKEY SMUGGLERS | \$400/600,000 | \$819,000 |
| THOMAS MORAN | THE RIO VIRGIN, SOUTHERN UTAH | \$600/900,000 | \$651,000 |
| CHARLES M. RUSSELL | MONTANA WINTER | \$100/150,000 | \$565,250 |
| CARL RUNGIUS | OUT OF THE CANYON | \$300/500,000 | \$476,000 |
| CHARLES M. RUSSELL | WILD HORSES | \$400/600,000 | \$416,500 |
| CARL RUNGIUS | HIGH COUNTRY MONARCH | \$200/300,000 | \$386,750 |
| FRANK TENNEY JOHNSON | RETURN FROM THE HUNT | \$250/350,000 | \$327,250 |
| HOWARD TERPNING | THE PIPE HOLDER | \$150/250,000 | \$327,250 |
| WILLIAM R. LEIGH | TID BITS | \$250/350,000 | \$267,750 |

AUCTION REPORTS: ASHEVILLE, CHICAGO, EAST DENNIS, GENESEO, JACKSON HOLE, NEW ORLEANS, THOMASTON

EAST DENNIS, MA ELDRÉD'S AUCTIONEERS & APPRAISERS

AUGUST 2-4

Summer Americana, Paintings and Sporting Art

The three-day *Summer Americana, Paintings and Sporting Art* sale at Eldred's in early August saw artwork by artists affiliated with Cape Cod take top honors. The firm, which is located in East Dennis, MA, typically has several Cape Cod pieces in its auctions, but this one has a number of standout examples.

This included a scene of a woman and a captain on an evening stroll, likely in Chatham, MA, painted by Harold C. Dunbar. The painting shattered its presale estimate of \$3,000 to \$5,000 to become a new world auction record for the artist at \$78,000. This total also surpasses Eldred's previously held auction record for the artist at \$5,750.

A trio of paintings by Ralph Eugene Calhoun Jr., each featuring his signature whimsical mermaids, sold within auction estimates for



Marsden Hartley (1877-1943), *Landscape*. Oil on canvas, 29½ x 23½ in., initialed lower right. Courtesy Thomaston Place Auction Galleries. **Estimate: \$100/150,000 SOLD: \$169,650**



Harold C. Dunbar (1882-1953), *A young woman and a captain on an evening stroll, likely Chatham, Massachusetts*. Oil on board, 24¼ x 41¼ in., signed lower right. "Harold Dunbar". Artist World Auction Record. Courtesy Eldred's. **Estimate: \$3/5,000 SOLD: \$78,000**

\$16,800, \$19,200 and \$21,600.

THOMASTON, ME THOMASTON PLACE AUCTION GALLERIES

AUGUST 25-27

Summer Feature Auction

During Thomaston Place Auction Galleries' three-day *Summer Feature Auction*, held August 25 to 27, a crowded salesroom, coupled with strong phone, absentee and internet activity from participants around the world, helped drive prices of paintings and sculpture in a number of styles and genres.

A landscape depicting the sun breaking through the clouds over a Maine harbor by Marsden Hartley was the top lot of the sale. The work had multiple phone bids that pushed its total to \$169,650. An untitled gouache on paper by Alexander Calder yielded \$64,350, while a 1925 oil on canvas by Waldo Pierce, depicting two women in a French Riviera apartment, sold for \$33,000. A 1930s Paris painting depicting Pont Neuf by James Taylor Harwood also saw success when it sold for \$28,080.

NEW ORLEANS, LA NEAL AUCTION COMPANY

SEPTEMBER 9-10

Important Fall Estates Auction

\$1.8 million

Topping Neal Auction Company's *Important Fall Estates* auction, held September 9 to 10, was an untitled 1872 oil on canvas by Joseph Rusling Meeker (est. \$50/75,000). The work, which likely depicts Yumuri Valley, Cuba, more than doubled its low estimate when it sold for \$115,900. It was the top lot of the sale, which achieved a total of \$1.8 million.

William Woodward's

Corner of Chartres Street at Old Ursuline Convent, towards St. Louise Cathedral, from 1906, sold just under its low estimate at \$48,800. A circa 1960 painting titled *Debris* by Marie Hull also performed well during the sale. The piece, which had an estimate of \$12,000 to \$18,000, nearly tripled its low estimate when it sold for \$35,380. Several pieces by Ida Rittenberg Kohlmeyer were standouts, including a 1992 mixed media work titled *Synthesis 92-3* that sold for \$30,500.

ASHEVILLE, NC BRUNK AUCTIONS

SEPTEMBER 15-16

Premier Auction

\$3.36 million

September 15 and 16, Brunk Auctions hosted its September sale featuring work by Frederic Remington, Henry Moore, Nicolai Fechin and Jane Peterson. An edition of Remington's bronze *The Bronco Buster* led the sale, which brought \$3.36 million and saw nearly 92 percent of the lots sell.

The bronze, which had a



Joseph Rusling Meeker (1827-1887), *Untitled (Likely Cuba near the Yumuri Valley)*, 1872. Oil on canvas, 30 x 50 in. Courtesy Neal Auction Gallery. **Estimate: \$50/75,000 SOLD: \$115,950**



Frederic Remington (1861-1909), *The Bronco Buster*, 1899. Bronze, ed. 51. Courtesy Brunk Auctions. Estimate: \$150/250,000. SOLD: \$510,000

presale estimate of \$150,000 to \$250,000, had serious interest from dozens of buyers before it easily doubled its high estimate to sell for \$510,000 to the Wadsworth Atheneum. *The Bronco Buster* arrived at auction from a private North Carolina family who acquired the piece in 1966. This particular casting was done by the Henry-Bonnard Bronze Foundry and was numbered 51 of an approximate edition of 64.

Two pieces by Fechin from the collection of Mr. and Mrs. Gordon Tooley of Brevard, NC, were also standouts. A still life with hollyhocks sold for \$264,000, while a portrayal of the artist's daughter, Baby Eya, yielded \$144,000. Also from the collectors was Peterson's *Fishing Boats, Gloucester Massachusetts* at \$120,000; Laverne Nelson Black's *Indians at Taos* at \$120,000; and *Conversation* by Julius Gari Melchers at \$38,400.

JACKSON HOLE, WY JACKSON HOLE ART AUCTION

SEPTEMBER 15-16
\$5 million

More than \$5 million in sales was achieved during the annual *Jackson Hole Fall Arts Festival* held this year September 15 and 16 in

Jackson Hole, WY.

Top lots included a number of wildlife works, such as Bob Kuhn's *Closing the Distance* (est. \$100/150,000) that sold for \$409,500, and Carl Rungius' *Moose in a Landscape* (est. \$100/150,000), which sold for \$93,600. Kuhn, a more contemporary wildlife painter who passed away in 2007, sold 11 of 12 works, generating more than \$688,000 in sales.

Seven pieces by illustrator W.H.D. Koerner, from the same collection, were available in the auction, with all seven finding buyers to generate a combined \$550,000. Three major pieces were highlights: *Sheriff and Citizens of the Law* (est. \$75/125,000) that sold for \$175,500; *New Horizons* (est. \$75/125,000) that achieved \$175,500; and *Fly Fishing* (est. \$60/90,000) that exceeded expectations when it sold for \$99,450.

GENESEO, NY COTTONE AUCTIONS

SEPTEMBER 22-23
Fine Art, Antiques and Modern Design
\$2.6 million

September 22 and 23 Cottone Auctions hosted its *Fine Art, Antiques and Modern Design* sale that included paintings and sculpture in traditional through more contemporary styles. There were a number of ocean paintings that were of interest to buyers in the



W.H.D. Koerner (1878-1938), *Sheriff and Citizens of the Law*, 1932. Oil on canvas, 30 x 36 in. Courtesy Jackson Hole Art Auction. Estimate: \$75/125,000. SOLD: \$175,500



John Whorf (1903-1959), *Provincetown Harbor*. Watercolor, 30 x 40 in., signed lower right: 'John Whorf'. Courtesy Cottone Auctions. Estimate: \$4/6,000. SOLD: \$25,960

sale, including John Whorf's *Provincetown Harbor* (est. \$4/6,000) that depicts daily life in the Cape Cod city. The watercolor was sold by the Everson Museum to benefit its collector fund and brought in \$25,960.

A mixed media on paper study by Joan Mitchell from around 1960 was also of interest in the sale. The work had an estimate of \$15,000 to \$25,000 and achieved a robust \$38,350. A black-and-red sculpture by Alexander Calder titled *Crayfish* received significant attention during the sale. The 3¼-inch high piece was expected to sell for \$50,000 to \$80,000, but ended up coming in at more than triple the low estimate at \$153,400.

CHICAGO, IL LESLIE HINDMAN AUCTIONEERS

SEPTEMBER 27
American & European Art
\$1.25 million

On September 27, Leslie Hindman Auctioneers hosted its *American & European Art* sale in Chicago. The auction had significant results for American paintings, and totaled more than \$1.25

million in sales. Winslow Homer's 1867 painting *Coming Through the Rye* (est. \$400/600,000) achieved \$341,000, while another figurative painting, Daniel Ridgway Knight's *Captive*, from 1874, brought it within its presale estimate of \$40,000 to \$60,000 when it sold for \$47,500. A wildflower painting by John Marshall Gamble titled *Spring Morning* (est. \$70/90,000) was another noteworthy sale at \$75,000. ■



Winslow Homer (1836-1910), *Coming Through the Rye*, 1867. Oil on canvas, 16½ x 11½ in. Courtesy Leslie Hindman Auctioneers. Estimate: \$400/600,000. SOLD: \$341,000

INDEX

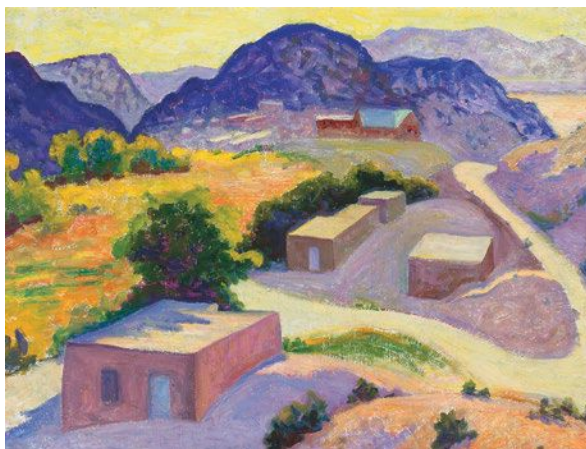
Artists in this issue

| | | | | | | | |
|--------------------------|--------------|----------------------------|-------------|--------------------------|---------------|--------------------------------|---------------|
| Avery, Milton | 131, 145 | Durrie, George Henry | 126, 132 | Koerner, W.H.D. | 151 | Ritman, Louis | 134 |
| Beaux, Cecilia | 114 | Earl, Ralph E.W. | 42 | Krasner, Lee | 76 | Rockwell, Norman | 121, 125, 133 |
| Beckwith, James Carroll | 62 | Ellis, Fremont | 147 | Lachaise, Gaston | 74 | Roelecke, William Oscar | 86 |
| Benton, Thomas Hart | 123 | Feininger, Lyonel | 140 | Leigh, William Robinson | 146, 149 | Rungius, Carl | 149 |
| Berninghaus, Oscar E. | 124 | Folinsbee, John Fulton | 138 | Lewis, Edmonia | 99 | Rush, Olive | 143 |
| Bistram, Emil | 143 | Garber, Daniel | 137 | Leyendecker, J.C. | 134 | Russell, Charles M. | 147, 149 |
| Blumenschein, Ernest L. | 124 | Gifford, Sanford Robinson | 131 | Low, Mary Fairchild | 88 | Sargent, John Singer | 102, 145 |
| Bodine, A. Aubrey | 30 | Gollings, E. William | 138 | Maiolino, Anna Maria | 32 | Schmidt, Albert | 39 |
| Bolotowsky, Ilya | 38 | Hale, Ellen Day | 113 | Marin, John | 65, 77 | Schofield, Walter Elmer | 136 |
| Burchfield, Charles E. | 63, 75, 106 | Hall, George Henry | 86 | Marsh, Reginald | 64, 138 | Sharp, Joseph Henry | 98 |
| Calder, Alexander | 38 | Hardy, Anna Eliza | 87 | Meeker, Joseph Rusling | 150 | Soyer, Raphael | 62 |
| Cassatt, Mary | 59, 112, 122 | Hartley, Marsden | 65, 150 | Merritt, Anna Lea | 115 | Stella, Frank | 32 |
| Chase, William Merritt | 134 | Haseltine, William Stanley | 96 | Michel, Sally | 78 | Stevenson, John Slemmons | 111 |
| Chicago, Judy | 63 | Heade, Martin Johnson | 85 | Miller, Richard Edward | 144 | Stuart, Gilbert | 111 |
| Clough, George Lafayette | 89 | Hetzel, George | 84 | Moran, Thomas | 120, 128, 148 | Sully, Thomas | 61 |
| Cole, Thomas | 61 | Hibbard, Aldro T. | 80 | Neff, Wallace | 32 | Tanning, Dorothea | 92 |
| Colman, Samuel | 60 | Hicks, Edward | 30 | Neuman, Robert S. | 38 | Tiffany Studios | 30 |
| Cook, Howard | 143 | Higgins, Victor | 62 | Norkin, Sam | 39 | Warhol, Andy | 39 |
| Coppedge, Fern Isabel | 136 | Homer, Winslow | 34, 99, 151 | Oakley, Violet | 115 | Weston, Harold | 90 |
| Couse, Eanger Irving | 147 | Hopper, Edward | 98 | O'Keeffe, Georgia | 122 | Weymouth, George A. | 30 |
| Curtis, Ralph Wormeley | 104 | Jakes, Bertha | 113 | Parrish, Maxfield | 129 | Whistler, James Abbott McNeill | 34, 104 |
| Dasburg, Andrew | 142 | Johnson, Frank Tenney | 146 | Paxton, William McGregor | 145 | Whorf, John | 151 |
| Degas, Edgar | 34 | Jonson, Raymond | 141 | Peterson, Jane | 49 | Williams, Wheeler | 97 |
| Donoghue, John Talbott | 32 | Jouett, Matthew Harris | 110 | Prendergast, Maurice | 123, 126 | Wolff, Gustave | 89 |
| Dove, Arthur | 77, 97 | Kendall, William Sergeant | 56 | Redfield, Edward Willis | 130, 139 | Wyeth, Andrew | 36, 64 |
| Dunbar, Harold C. | 150 | Kishi, Masatoyo | 40 | Remington, Frederic | 151 | Zorach, Marguerite | 89 |

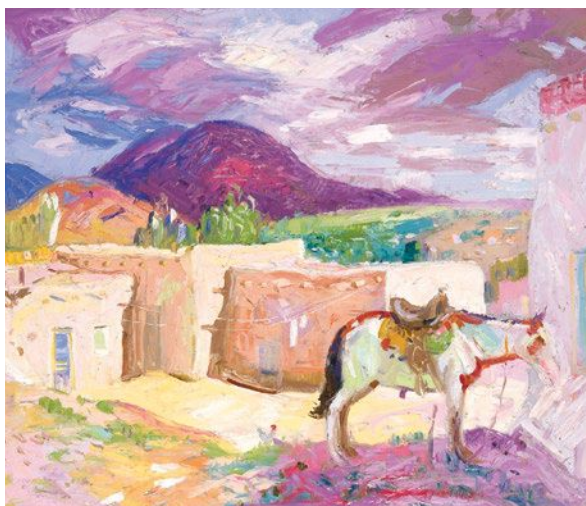
Advertisers in this issue

| | | | | | |
|---|---------|--|---------|---|---------|
| AJ Kollar Fine Paintings, LLC (Seattle, WA) | 17 | Debra Force Fine Art, Inc. (New York, NY) | 13 | Leslie Hindman Auctioneers (Chicago, IL) | 16 |
| American Art Fair, The (New York, NY) | 18 | Delaware Antiques Show, The (Winterthur, DE) | 24 | Nedra Matteucci Galleries (Santa Fe, NM) | 25 |
| Avery Galleries (Bryn Mawr, PA) | Cover 4 | Dirk Soulis Auctions (Lone Jack, MO) | 8 | Palm Beach Show Group (Riviera Beach, FL) | 20, 22 |
| Bonhams (New York, NY) | 9 | FOG Design + Art (San Francisco, CA) | 35 | Questroyal Fine Art (New York, NY) | 31 |
| Brunk Auctions (Asheville, NC) | 6 | Forum Gallery (New York, NY) | 21 | Scottsdale Art Auction (Scottsdale, AZ) | 29 |
| Burchfield Penney Art Center (Buffalo, NY) | 43 | Frank Lloyd Wright Foundation (Scottsdale, AZ) | 27 | Sotheby's (New York, NY) | 3 |
| Christie's Fine Art Auctions (New York, NY) | 1 | Freeman's (Philadelphia, PA) | 11 | Taylor Graham (New York, NY) | 27 |
| Conner • Rosencranz (New York, NY) | 37 | Gerald Peters Gallery (Santa Fe, NM) | Cover 3 | Thomas Colville Fine Art (Guilford, CT) | 19 |
| Couer d'Alene Art Auction (Hayden, ID) | 12 | Godel & Co. Fine Art, Inc. (New York, NY) | 23 | Thomaston Place Auction Galleries (Thomaston, ME) | 37 |
| D. Wignmore Fine Art, Inc. (New York, NY) | 7 | Heritage Auctions (Dallas, TX) | 5 | Vose Galleries (Boston, MA) | Cover 2 |
| Dallas Auction Gallery (Dallas, TX) | 2 | | | | |

GERALD PETERS GALLERY® *estates*



Albert Schmidt (1895-1957)
Adobe Village, oil on board, 18 x 24 inches



Albert Krehbiel (1873-1945)
Purple Mountain Majesty, ca. 1922-1923, oil on canvas, 18 $\frac{3}{16}$ x 21 $\frac{1}{8}$ inches

SANTA FE SENTIMENTS

WORKS BY ALBERT SCHMIDT AND ALBERT KREHBIEL
ON VIEW NOW THROUGH DECEMBER 9, 2017



JAMES CARROLL BECKWITH (1852–1917)

Ladies on the Lawn, c. 1890

Oil on panel, 11 $\frac{3}{8}$ x 15 $\frac{1}{4}$ inches (28.9 x 38.7 cm)

Signed lower right: *Carroll Beckwith*

Follow us on TWITTER and INSTAGRAM and friend us on FACEBOOK

EVERY GALLERIES

100 Chetwynd Drive, Bryn Mawr, Pennsylvania 19010 (610) 896-0680 www.averygalleries.com info@averygalleries.com